A COMPARATIVE STUDY OF SELECTED HINDUSTANI RAGAS BASED ON CONTEMPORARY PRACTICE

By

Patrick Moutal

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वाराणसी-5

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भरतनिधि, करौंदी
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आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

By

Patrick Moutal

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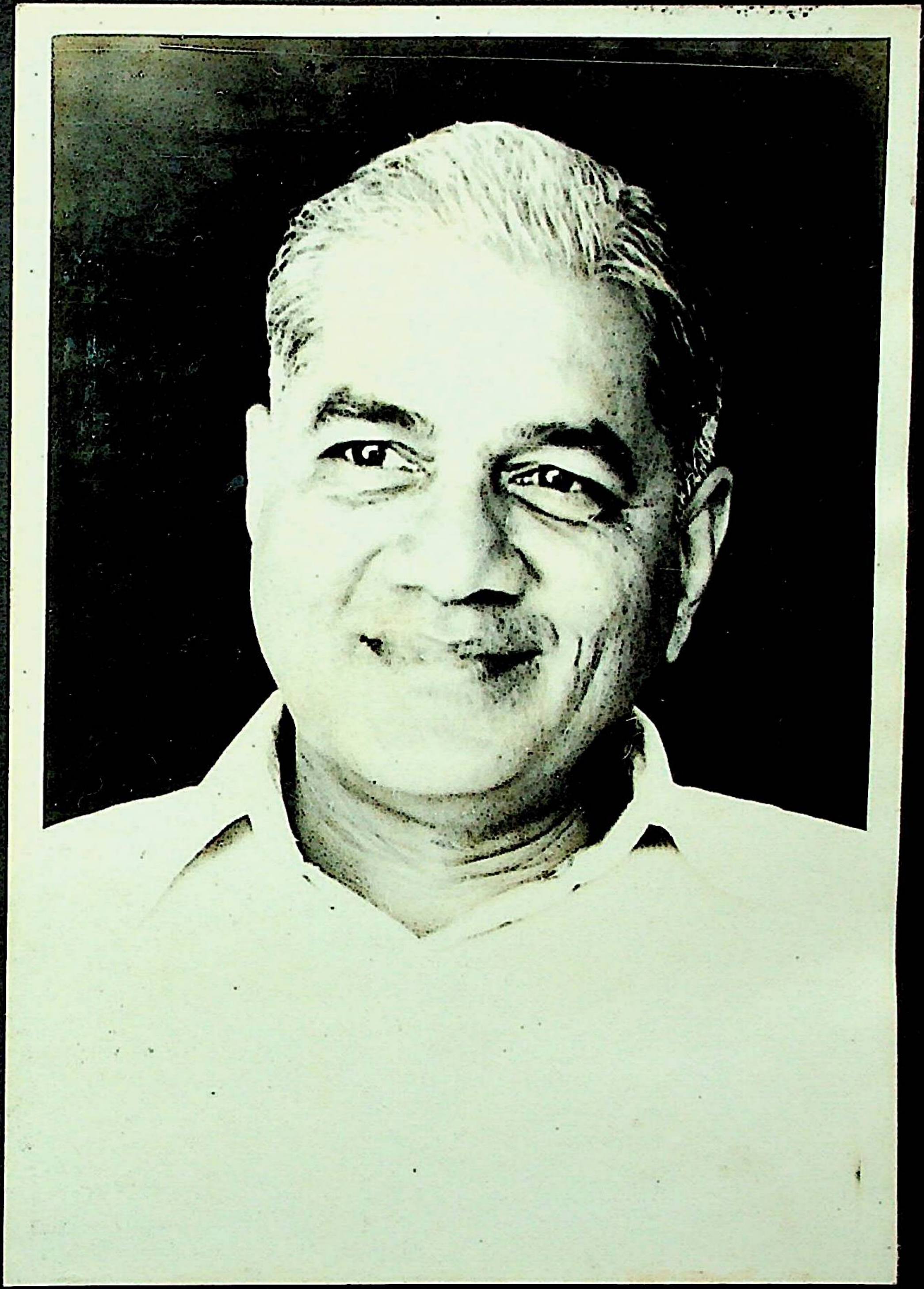
September 1982

To my Guruji Dr. K. C. Gangrade
and to my Parents

Patrick Moutal



Dr. K. C. Gangrade

- ACKNOWLEDGMENTS -

While I do not wish to romanticize and discourse on my innermost feelings, I cannot but wonder at the 'Magic' like concourse of circumstances which have led me, a Frenchman, to come to Mother India as a Student of Music with the Blessings of my dear parents and of the Government of India and to spend the last twelve years in the renown Faculty of Performing Arts, Banaras Hindu University under the tutelage of Dr.K.C.Gangrade, my Teacher and Guide.

Indeed, I am very fortunate to have been graced with wonderful and understanding parents who have selflessly encouraged and supported me throughout these years of Study; to have been adopted, moulded and educated by India, Banaras, its University and its people; to have been shouldered, taught and advised, at one time or the other, by most of the learned Staff Members of the Instrumental Music Department; to have had the great privilege of Studying at the feet of Dr.K.C. Gangrade and of late Dr.Lal Mani Misra who taught me and his son, Dr.Gopal Shankar Misra, during our Master Degree Course in Sitar; to have been honoured by the University Grant Commission (U.G.C.) with a Fellowship to prepare for a Doctorate of Performance and Compositions in Sitar. These humble acknowledgments are therefore nothing but a very small tribute to all the extreme kindness which has been showered on me.

Moreover, words fail me to express my immense debt of gratitude to Dr.K.C.Gangrade who took me under his shelter since 1970 and to whom I owe whatever Musical Knowledge I have acquired. His tireless and selfless devotion in Teaching me for hours on end, his extreme patience, his fatherly love and care have burdened him with the arduous task of constantly pulling the reins so that I would keep in the right direction...in Music as well as in Life.

Having bred in such high Musical atmosphere and having eaten the salt of such a Teacher, I can only feel ashamed of not having

been capable of imbibing more of his stupendous Knowledge and,of all, to have been the one to attempt a Study of Ragas which could have been so wonderfully written by a Scholar of his caliber.

Needless to say that the present Study would never have seen the light without the constant help and assistance of Dr.Saheb who not only taught me the given Ragas in the Department,but who had also the kindness and patience to answer unfailingly my numerous queries and lenghty 'Lists of Questions' concerning the Ragas which I used to bring over to him at any odd hour,wherever he was.Never once did he show the slightest annoyance at my continual pestering him and he always took the time - and more - to shed light and clarify my doubts.Would it sound preposterous if I say that I would feel happiest if,at times and despite my clumsy style,he could 'hear himself speak' through the Pages of the Text ?

I am also greatly indebted to Prof. (Miss) Prem Lata Sharma who very kindly took the time to give me her learned and valuable advices regarding the Text and who suggested the readily adopted Title of the present Study.

I also wish to thank Dr.Gopal Shankar Misra and his sister,Miss Ragini Misra who took the trouble of writing the Lists of Words of the Glossary in Devanagari Script and whose efforts saved me a lot of time.

Heart-felt thanks are also due to Dr.Catherine Ojha who Transliterated the Words of the Glossary and to Dr.Elisabeth Chalier who kindly checked and corrected the Transliterated Names of the Ragas Studied.

I am also grateful to my Class-Fellows of Doctorate with whom open discussions and sharing of Knowledge have always had an uplifting effect.

At last but not least,I owe all my gratitude to Sandra,my wife,

who has greatly helped me in checking the Alphabetization of the Words of the Index, who drew the Cover Design in a moment's notice and who has silently borne my ill-tempered outbursts throughout this Study. Her 'behind the scene' contribution has been a great support to me.

Varanasi
Sept. 1982

Patrick Moutal

- PREFACE -

I started to write about Ragas in the beginning of 1980, a few Months after joining the Doctorate of Music Course (D.Mus.) in the Faculty of Performing Arts, Banaras Hindu University, where I have been a Regular Suudent since 1970.

I felt that this piece of writing could serve a dual purpose. The first, somewhat 'selfish' since writing is also Learning; and the second, that it could benefit Musicians and other Students of Doctorate to have an up-to-date 'Text-Book' like Compilation on a number of Ragas which I hoped, could offer a Comprehensive and Detailed Study of the Structure, Form, Movements and Spirit of their 'Main' or 'Accepted' Versions as well as their 'Sub-Varieties' and Neighbouring Forms, the whole viewed with a Comparative out-look.

I based my Investigations on the Study of the Contemporary Hindi Texts written by the most outstanding Scholars; on the analysis of Sound-Recorded Ragas by the Greatest Music Wizard's of the Land and on the Teachings of Dr.K.C.Gangrade, my Teacher and Guide.

I also made it a point to give detailed references of 'Who said what and where' in order to facilitate the consultation of the mentionned Scholars and Artists.

Moreover, as there is a great lack of serious Lit~~t~~erature on Raga available in English Language, I felt that such a Study could also be profitable to non-Hindi speaking Musicians and Students from India and abraod who, because of a mere Language problem, had a difficulty of access to the analytical world of Raga.

I have selected, out of the D.Mus. Syllabus, the Ragas of Sarang Group, of Bhairav Group, of Kalyan Group, of Gauri Group and of Kanada Group as well as Miscellaneous Ragas which have been Treated in six

separate Chapters.

I have also given a number of Illustrations of some of the greatest Artists and Scholars because I felt that, beeing the most outstanding Representants of Raga Sangeet, they fully deserved to be included in the present Study and known.

Their 'Legends' give short Biographical Sketches of their Life, Music, Gharana, contributions and achievements.

At last, after having spent much more time writing than I had originally intended, I feel satisfied of having completed this Work and solemnly promise to leave pen and Type-Writer aside for some time and to entirely devote myself to the Pleasure of Playing...

Varanasi
Gandhiji Jayanti, 2nd Oct.1982

Patrick Moutal

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-TRANSLITERATION-

The greatest difficulty encountered while attempting a transliteration of the Sanskrit Musical Terms (and Rāga-s Names) is that we currently find in India two systems which fondamentally differ from one another:

The first, followed by the Sanskritists, uses the International diacritical marks while the other, much favoured nowadays and used by non-linguists, directly borrows its transcription from the pronounciation of the terms which are approximately written down in English.

It is a fact that, Musicians, Music-Teachers and Authors, notwithstanding their Musical Knowledge, are more often than not, ignorant of Sanskrit and litterary rules and therefore, bother but little about a proper transliteration of the Music Terminology. This is why a great number of Indian Music Treatises written in English by Indian Authors, offer an Anglisized transcription of the Sanskrit and Hindi Terms. Regarding this system, a few remarks can be made:

i) This transliteration is directly inspired from English and words are written, for convenience sake, in an English form closest to their pronounciation. In this system, the diacritical marks are not placed and it allows the general public who is not well-versed in Sanskrit and in the scholarly intricacies of the written language, to get an approximated pronounciation of the terms. This is why it is nowadays so much in vogue in India.

ii) The final mute 'a' is dropped by most of these Authors : e.g. Rāga will be written as Rag, Āroha as Aroh, Vakra as Vakr etc..

iii) The plurals are indicated with a 's' at the end of the words: e.g. Ragas, Jatis, Vakras, Meends etc. ... .

iv) The long 'Ī' is written 'ee' or even 'i' when that vowell is the ending letter of a word: e.g. Vindrabani (Vṛndābanī), Ramkali (Rāmakalī), Khali (Khālī) etc. ... . The same applies for a number of other letters which can only be approximately rendered in English.

If the advantages of such a system are obvious, it has nevertheless many short-comings which cannot be overlooked:

Sanskrit Alphabet is, by far, much more complicated than its English and French conterpart in the sense that it uses a number of letters which sound totally foreign to the untrained ears:

If the Vowells, Semivowells and Sibilants as well as the Dental and Labial Consonants are easy to pronounce for a foreigner, other Consonants, i.e. Gutturals, Palatals and Linguals are practically impossible to pronounce and subsequently to transcribe accurately in an Alphabet devoid of them.

That is why the learned Scholars (Sanskritists and Linguists) have devised and Internationally adopted the Diacritical Marks for a proper transliteration of the Devanāgarī script into Roman script .

Having, in the greatest part, learnt Music orally (i.e. 'as I heard it beeing taught to me'), I had, all these years, never given a hought to its actual writing and also partly because the greatest majority of the English-written Books I consulted, were following that non-Scholarly system (even if they were competent and enlightened). That is also how I could appear and (successfully) pass, written Examination-Papers in Music-Theory/History etc... for eight Years, by using my own transliteration system which was more or less a compound of the aforementioned first system.

It is only of late that, due to the repeated warnings and advices of friends, I was finally moved to familiarise myself with a system which can be Internationally understood (while the comprehension of the first method is only restricted to English-speaking people).

In this regard, all my gratitude and sincerest thanks are due to Dr. (Mrs.) Catherine Ojha who, in a very gentle, helpfull, laborious and patient manner, took the trouble to transliterate the Sanskrit terms and, in the process, to teach me the Diacritical system.

In the Manuscript, the Music Terminology and the Rāga-s Names , have been written according to the English-based transliteration.

However, to make-up for this shortcoming, several 5 'Tables' have been given in the following pages. They are:

i) A Transliteration Code from Devanāgarī script into Roman script.

ii) An Index of the Glossary terms written in Devanāgarī script and transliterated form.

iii) An Index of the terms used throughout the Manuscript in their English-based form and transliterated one .

iv) A Glossary of transliterated words and their meanings.

v) A detailed Index of the Rāga-s studied with their Devanāgarī script, transliteration, English-based form and page Numbers.

The International diacritical marks have been applied while transliterating words of Sanskrit origin from Devanāgarī script into Roman script.

However, for the Hindi words of a more recent origin or borrowed from Urdu, the following three letters have been transliterated as:

ज़ z ड़ d̲ ढ़ d̲h̲

The plurals made out of Sanskrit words must be indicated by a Hyphen: e.g. Rāga-s , Jātī-s etc. .... .

At last, when the Vowell 'a' ,placed at the end of a word, doesn't have an horizontal line-mark over its body, it must never be pronounced in the spoken-language: e.g. Rāga must be pronouced Rāg(a)
Āroha ' ' ' Āroh(a)
Sampūrṇa ' ' ' Sampūrṇ(a) etc. ...

- TRANSLITERATION CODE -

DEVANAGARI SCRIPT		ROMAN SCRIPT
I- Vowels :		
a) short	अ, इ, उ(२), ऋ, -, ि, ु, ृ	a, i, u, ṛ
b) long	आ, ई, ऊ(२), ॠ, ा, ी, ू, ॄ	ā, ī, ū
c) dipthongs	ए, ऐ, ओ, औ े, ै, ो, ौ	e, ai, o, au
d) anusvāra*	ं	ṃ
e) anunāsika*	ँ	ँ
f) visarga	ः	ḥ
II- Consonants :		
a) Gutturals	क्, ख्, ग्, घ्, ङ	k, kh, g, gh, ṅ
b) Palatals	च्, छ्, ज, झ, ञ	c, ch, j, jh, n
c) Linguals	ट्, ठ्, ड्, ढ्, ण्	ṭ, ṭh, ḍ, ḍh, ṇ
d) Dentals	त्, थ्, द्, ध्, न्	t, th, d, dh, n
e) Labials	प्, फ्, ब्, भ्, म्	p, ph, b, bh, m
Semivowels	य्, र्, ल, व्	y, r, l, v
Sibilants	श्, ष्, स्	ś, ṣ, s
Sonant aspirate	ह्	h
Modern Hindi Letters	ज़, ड़, ढ़	z, d̲, d̲h̲
Mus. Notes	सा रे ग म प ध नी	sa, re, ga, ma, pa, dha, ni

Note: (*) Nasalisation.

(२) रु (ru) is also written as रु / रू (rū) as रू

- MUSIC NOTATION SYSTEM -

Indian Music is so full of intricacies (Note-Treatment, approach of the Note), that no Notation System can fully give justice to its extreme Melodic refinement.

In other words, a pen and a paper will never be able to compete with the ear and therefore, only the skeleton of the Music can ever be attempted to be written.

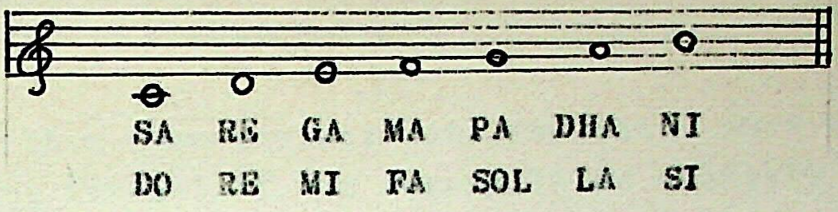
Feeling that the sole writing of the Rāga Calana-s (Movements of the Rāgas) did not truly require the use of the Western Staff Notation (which is not known to the majority of Indian Musicians and Music students) and that Indian Notation System, within its own limitations, was quite apt to render the Treatment of the Notes, we have followed the latter which has been retained in Devanāgarī script.

There are in India, two accepted Music Notation Systems (Svara lipi-s which have been created by Pt.V.N.Bhatkhande and Pt.V.D.Paluskar. (a Comparative Chart is given on p.iv).

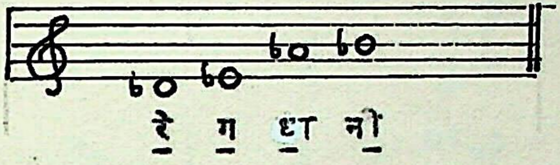
Pt.V.N.Bhatkhande's System has been found by the Author to be the easiest and the most logical of the two. However, in the writing of the Rāga Calana-s, both are similar as their main differences are found in the Tāla writing of the Compositions and in the Symbols used which are irrelevant in the present Text.

Name of the Notes with their correspondances

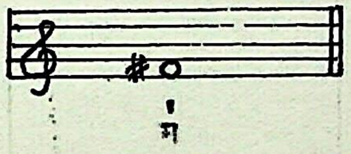
Ṣaḍja	सा	R	C	DO
Ṛṣabha	रे	RE	D	RE
Gāndhāra	ग	GA	E	MI
Madhyama	म	MA	F	FA
Pancama	प	PA	G	SOL
Dhaivata	धा	DHA	A	LA
Niṣāda	नी	NI	B	SI


SA RE GA MA PA DHA NI
DO RE MI FA SOL LA SI

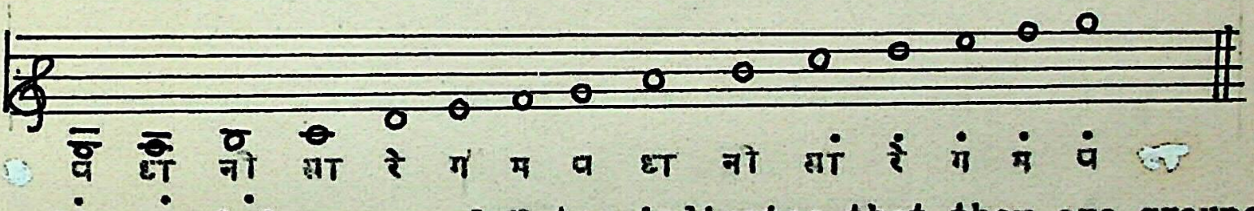
a) **Komala Svara-s** (Flat Notes) are indicated by an horizontal line below the Notes:



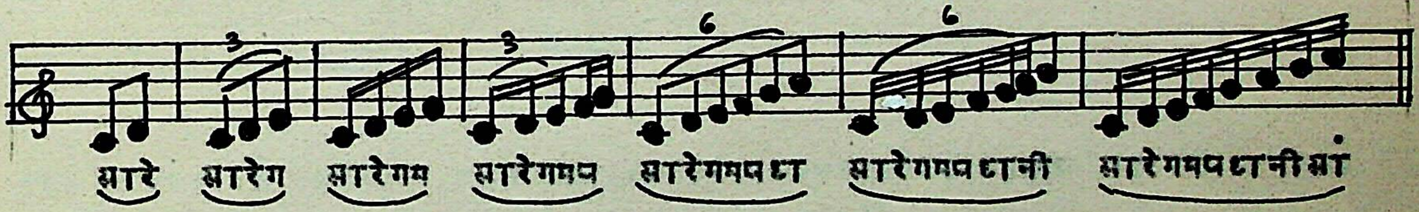
b) **Tivra Svara** (Sharp Note) is indicated by a vertical line upon the Note:



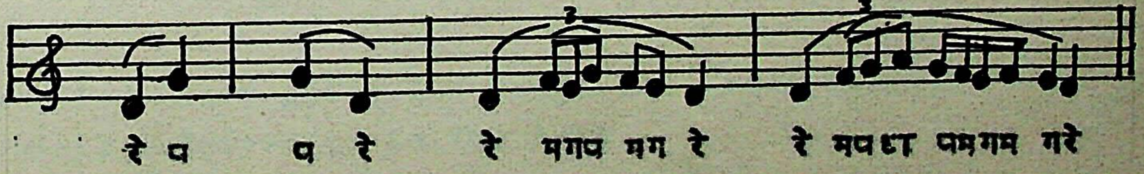
c) A dot below the Note indicates **Mandra Sthāna, Mandra Saptaka** (Lower Register, Lower Octave). Upon the Note, it indicates **Tāra Sthāna, Tāra Saptaka** (Higher Register, Higher Octave):


प ध नी सा रे ग म प धा नी सां रें गं मं पं

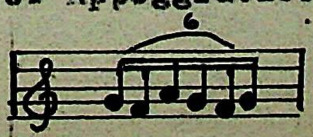
d) A line below several Notes indicates that they are grouped under one Mātrā (or Unit of Time):

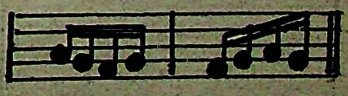

3
3
6
6
सारे सारेग सारेगम सारेगमप सारेगमपधा सारेगमपधानी सारेगमपधानीसां

e) A line upon two or more Notes indicates a Mīṇḍ (peculiar slide; on Sitār : a Pulling):


3
3
रे प
प रे
रे मगप मग रे
रे मपधा पमगम गरे

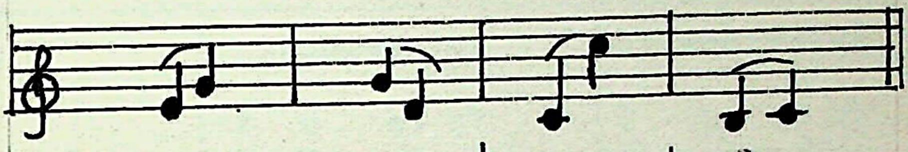
f) A Note put in brackets indicates that a **Kana** is taken around that Note: That is, a type of Appoggiature : (or of Grupetto)





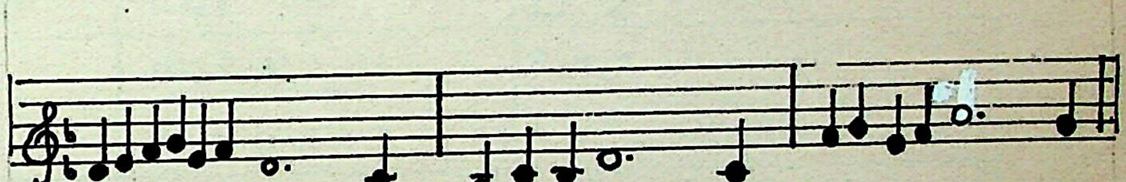
(प) = पमधापमप also may be a **Murkī** : धापमप , मपधाप

g) A Note, written upon another Note, indicates that the latter is taken with a Kana (Grace) of the former. It is a simple Mīṇḍ:



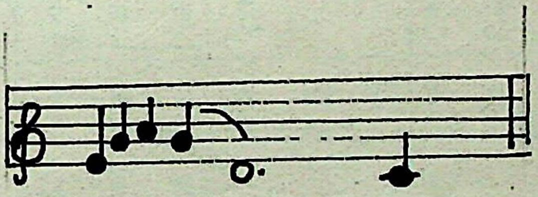
गप | परे | सासां | नी़सा ||

h) The symbol ∿∿ indicates that an Andolana (peculiar oscillation different of the Western Vibrato) must be done around the Note:



(e.g. Bhairava): रे̱गमपमग रे̱ ∿∿ सा | ध̱̣सा नी̣रे̱ ∿∿ सा | मप गमध̱ ∿∿ प ||

i) The horizontal line placed after a Note means that it is elongated:



(e.g. Jait Kalyana): गपधप रे------ सा ||

j) The signs 'S' or '-' can indicate either an elongation of a Note or a Silence (depending on the Author quoted).

The Comparative Chart given next page can prove usefull while consulting the books referred to in the text.

Note: In the actual practice of the Compositions, the Time-Value of the symbols used by Pt. V. R. Patwardhan must be usually doubled:

below a Note : _ means 2 Mātrā-s instead of I .
" " " " I " " " $\frac{I}{2}$
" " " " $\frac{I}{2}$ " " " $\frac{I}{4}$

COMPARATIVE CHART: MUSIC NOTATION SYSTEM

Pt.V.N.BHATKHANDE / Pt.D.D.PALUSKAR

No.	SYMBOLS	Pt.V.N.B.	Pt.V.D.P
I	Svara-s	सारेगमपधानीसां	सारेगमपधानीसां
2	Komala	रे̱ ग̱ धा̱ नी̱	रे् ग् धा् नी्
3	Tivra	म॑	म्
4	Mandra	प̣ प̣ धा̣ नी̣	मं पं धां नीं
5	Tāra	सां रें गं	सा॑ रे॑ ग॑
6	I Mātrā each	सा, रे	सा̱ रे̱
7	' ' '	सा, रे ग or रे -ग म	रे ग म
8	$\frac{I}{2}$ ' each	-, रे	o, रे̥
9	$\frac{I}{3}$ ' '	रे ग म	रे ग म 1/3 1/3 1/3
I0	$\frac{I}{4}$ ' '	रे ग म प	रे̮ ग̮ म̮ प̮ = I Mātrā
II	$\frac{I}{6}$ ' '	रे ग म प धा नी	रे ग म प धा नी 1/6 1/6 1/6 1/6 1/6 1/6
I2	I $\frac{I}{2}$ ' '	- रे सा	सा̱o, रे̥ सा̱
I3	2 ' '	रे - , ग -	रे̰ ,ग̰
I4	' ' '	रे ग म प	रे̥ ग̥ म̥ प̥
I5	Sama	×	I
I6	Khālī	o	+
I7	Aṅga	|	|
I8	Tōlī	I, 2, 3, 4	I, 5, 9, I3
I9	Mīnd	प⌒ग	प⌒ग
20	Kana	धा$_{\text{प}}$	धा$_{\text{प}}$
2I	Khaṭakā	(प) धापमप 4 Notes Grace	
22	Empty or elongated Beats	सा - - Notes सा S S Words	सा - - ('S': Uccārana) ' ': Vibranti)

- ABBREVIATIONS -

The numerous mentions and references throughout the Text of outstanding Artists, Scholars and their Works, have led me to the use of abbreviations for the sake of convenience.

Despite the acknowledged fact that, in a Text, the economy of space is a far less important consideration than the clarity, it is hoped that the Reader will quickly be able to familiarise himself with the few abbreviations listed below.

Abbrev.	Names	Sources / Texts consulted
B.B.	Pt. Balwant Roy Bhatt	Bavaranga Lahari. Vols. I-II[1]
B.S.R.	B. Subba Rao	Raganidhi. Vols. II-IV
Dr. K.C.G.	Dr. K.C. Gangrade	Teachings
Dr. L.M.M.	Dr. Lal Mani Misra	Teachings & Tantri Nad. Vol. I
J.D.P.	J.D. Patki	Aprakashit Ragas. Vols. I-III
J. Shah	Jaishuklalal Shah	Kanada Ke Prakar
M. Kri.	Master Krishna Rao	Raga Sangrah. Vols. I-VII
Pt. Gune	Pt. N.L. Gune	Sangita Pravina Darsika. Vols. I-IV
Pt. N.B.	Pt. Nikhil Banerjee	L.P. Records, Concerts, A.I.R.[2] Programs
Pt. O.T.	Pt. Omkarnath Thakur	Records & Sangitanjali. Vols. I-VI
Pt. R.S.	Pt. Ravi Shankar	L.P. Records, Concerts, A.I.R. Programs
Pt. V.N.B.	Pt. V.N. Bhatkhande	i) Kramik Pustak Malika. Vols. I-VI ii) Sangeet Shastra.[3] (SS-) Vols. I-IV
Pt. V.R.P.	Pt. V.R. Patwardhan	Raga Vijnan. Vols. I-VII
R. Jha	Pt. Ramashraya Jha	Abhinav Geet Anjali. Vols. I-II
R.N.A.	Raja Nawab Ali Khan	Marifunnaghmat. Vols. I-III
R. Waze	Ramkrishna Buwa Waze	Sangeet Kala Prakash. Vol. I[4]
S.N.R.	Pt. S.N. Ratanjankar	Abhinav Geet Manjari. Vols. IIa, IIb[5]

Notes:

(1) Detailed References of the Texts consulted may be found in the Bibliography

(2) All India Radio

(3) Pt.V.N.Bhatkhande's References are from the Kramik Pustak Malika unless preceded by the abbreviation SS- meaning Sangeet Shastra.

(4) Although there are two Volumes of the Sangeet Kala Prakash of Ramkrishna Buwa Waze, all References are made to the Vol.I

(5) Pt.S.N.Ratanjankar's References are from the Vols.IIa & IIb of the Abhinav Geet Manjari unless stated otherwise.

-6- Abbreviated Names of persons are only underlined in the Text.

-7- Detailed References of the consulted sources (Texts, Sound Recordings & occasional personal Recorded matter) follow the Study of each Raga.

-8- In References, Scholars' Names are followed by the Volume Number in Roman numerals whenever needed and by the Page Number in Arabic numerals (e.g. J.Shah 167 ; Pt.V.N.B. VI,216)

-9- Names of other Artists and Scholars have not been abbreviated in the Text & References

आम्नाय-ग्रन्थालय,
भारतनिधि, करौंदी
वाराणसी-5

INTRODUCTION

- INTRODUCTION -

The Study of the Raga Forms is the backbone of Raga Sangeet since its interest is not confined to Theoreticians and Grammarians of Music alone but directly concerns all the Performing Artists who have, in their 'Home-Work', to ponder and Study the Structure, Form, Movements and Spirit of each Raga before Performance. Moreover, it is also Practical because, if on the one hand, the Theoretical Study of their Rules and Structure is compulsary prior to the Performance of their elaboration in Alap and Compositions, on the other hand, it is only through the Practical Study of their most representative Bandishs that a true insight into Raga may be achieved.

Notwithstanding the utmost importance of the Guru whose Teachings are, by essence irreplaceable, the present day Musician, more than ever, has to keep his ears open to what others Perform and go into the Contemporary Texts of the Pundits for the Descriptions of the Ragas and their Compositions. I insist on the word 'Contemporary' because, while there exists an impressive amount of Classics or Traditional Texts on Music, I dare say that, for the present day Artist, their Study can only bringforth an intellectual satisfaction or a sound Historical and Cultural background but that they are absolutely of no Practical use in Performance.

The Ragas, despite their Traditional Rules which have been set at lenght in the Shastras through the Centuries, have nevertheless undergone so many changes of Forms that there seems to be a paradox between Tradition and Change which deserves reflection.

I understand that, in the Indian context, Tradition never means

stagnation.On the contrary,Tradition is a thoroughly Dynamic process which leaves,within the Rules,a huge Freedom to the Creativity of the Individual who epurates,transforms and adds within the Age-Old frame-work.May be,this aspect of Traditional Music is a reflection of the Hindu Way of Life,so structured that,to the Foreigner,it often appears to imprison the Individual into an over-intricated knot of socio-religious bondages while,behind the surface,it may well turn out to be nothing than 'one accepted guide-line to Freedom'.Something totally incomprehensible to the average modern Western attitude which has discarded Tradition as an 'old hat' and prefers to dabble for a ghost Freedom.In other words,while the Westerner,in his Way of Life as in his 'Avant-Garde' Music,hopes liberating himself by doing away with the 'Established Rules',the Indian,in his Life and Traditional Arts,understands that 'Freedom'can be more surely achieved by accepting them and making the best of it.Therefore,the Study of Raga Sangeet offers us a valuable exemple of the intricacies of a System which reflects the duality of Tradition and Evolution as Dynamic processes - in other words - of a Living Tradition.

In the context of Raga,it means that it is only possible to know what was Performed at the most,a Century back and that,even since Pt.V.N.Bhatkhandeji's Time,there has been not only an evolution of the Styles and Techniques but also a shift of Fashion.While new-Ragas have crept in,some previously popular ones have been relegated to the background.For instance,not so long ago,Nat and Purvi were very much in Fashion while today they are seldom Performed by the Artists who prefer Chayanath and the hybrid Purya-Dhanashree;a number of new Ragas, either taken from Karnatic Sangeet like Vashaspati and the like or composed by outstanding Artists like Amir Khan,Kumar Gandharva,Allaudin Khan,Ali Akbar Khan and Ravi Shankar to name but a few,have momentarily established themselves but,Time alone will tell whether they will remain or fall into oblivion in the coming generations.

While the Form of many Ragas is unique,quite a number of other

Ragas have been attributed different Forms by the Scholars and Artists and,it can be at times a frustrating affair to look into the matter since an appearent confusion prevails because of the diversity of Types.In this regard,and not withstanding the increased consciousness of the need for a Standardisation of the Ragas which is mostly due to Pt.V.N.Bhatkhande,there are still today a number of 'clashes' between Ragas.For instance,Raga A,Type 1 may be totally similar to Raga B,Type 3 and one may wonder if there exists at all a 'True' or 'Authentic' Version of a Raga taking into account that,in due course of time,it may have taken different Forms under the same Name - or vice-versa - or that both Form and Name have undergone transformations.

Indian Music was much less widespread in the past than it is today.The vastness of the Land,the lack of Mass-Media,the secretive attitude of the Musicians who were closely guarding it within the family made it such that,many good Artists of recent Times only knew a few Ragas.Many had to spend years just cooking,cleaning,lighting the Hookah and massaging the Ustad in the hope that he would teach them one day when convinced of their sincerity and devotion... Needless to say that it remained an unfulfilled dream for many who only ended-up with a very incomplete Knowledge made-up of the 'scraps' of what they managed to surrepticiously 'steel' by putting their ears against the door of the Practice Chamber... Due to a faulty memory to the insufficience of their Material,they may have added and transformed the Ragas which, in Time,came to be passed on to their Disciples.Such a distorted transmission must have given rise to a multiplicity of Types.Otherwise,how could we explain that Contemporary Scholars have described 4 Types of Husseni Kanada,a Raga supposedly Created by Husseni,son of Bakshu ?

It also appears that a number of Uncommon Varieties may have been Created out of an occasional craving for originality and eccentricity or out of a mistake: A foreigh Note,accidentally taken during the Performance,is stressed instead of beeing covered-up,thus giving rise

to another Entity as may have been the case for Lalit Pancham and the like... It is funny and sad to wonder how such Ragas could manage to find their way into the Shastras...

In definitive, out of all the Prakars of the different Groups, only a few Ragas are truly outstanding in Spirit and Form and have successfully passed the Test of Time. Such Forms as Kafi, Khamaj, Bhairavi, Darbari, Bhairav, Todi, Purya etc. have such an intrinsec Beauty and Aesthetical appeal that they seem to be 'Self-Created' and Indestructible.

The analysis of their Components show that they are made-up of a very limited Matter - or Phrases - which are borrowed by all the Secondary Ragas. In other words, the whole of Raga Sangeet can be reduced to a small number of Key Phrases which are repeated, alterated and transposed to suit each Individual Raga. From these Main Forms, have sprung all the Lesser Varieties which are nothing than alterations or amputations of the Basic Pillars of Raga Sangeet.

Despite the fact that many such Sub-Varieties are, in the words of Dr. K. C. Gangrade 'nothing than mind-teasers', that they do not contribute in any positive Way to Raga Sangeet and rather unnecessarily burden it and, in spite of their limited appeal and short-comings, they nevertheless 'exist' and therefore, may be Studied, if only for the sake of Knowledge as they can help the Musician to keep away from their Identifying Phrases during the Performance of a Main Type. In this respect, pairs of Ragas like Bhupali and Deshkar, Bibhas and Rewa, Bhimpalasi and Dhanashree, Megh-Malhar and Madhumad Sarang, Bhairav and Kalingada to name but a few, are so close to each other that, in order to Perform one of them, a thorough Knowledge of its immediate Neighbour becomes a must. At last, the Study of the Main Ragas and their Varieties gives us a deeper perception of the unequalled Greatness of Raga.

RAGAS OF SARANG GROUP

(सरंग अंग के राग)

VINDRAVANI SARANG

It is unnecessary to indroduce separately the general characteristics of the Sarang group of Ragas as it has been rightly said that the real Sarang is Vindravani. The followers of Pt. Vishnu Digambar Paluskar, (O.T. ,V.R.P.)don't even give its name as Vindravani Sarang but simply as Sarang.

All the Authors have given the same definition of the Rag which is, with Shudd-Sarang the main stream of the Sarang group.

Vadi: रे

Samvadi: प

Jati: Odav-Odav(as ग and धा are prohibited)

Aroh -Avaroh : सारेमपनीसां।सांनीपमरेसा॥ so,two नी are used.

Performing Time:Midday.

In Sarang, रे Vadi is so important that it is always Niyas and phrase very often start on रे and always end on it: रे,मरे,नीसारे, पमरे ,नीपमरे,सांनी पमरे,नीसारे।and one should avoid ending the Avarohi phrase on सा as it would kill the spirit of the Rag. If सा is taken in Avaroh ,one must return to रे:नीपमरेसा नीसारे॥.

The note रे is taken with a grace of म in the following way: रे,म रे , प म रे , रे म रे,म रे ,नी सा म रे॥.

As in all the Ragas using the two नी, Shudd नी is taken in Aroh and Kommal नी in Avaroh .But, as V.R.P. says, if नी is used in Aroh ,it is necessary to return in a Avarohi mowement: रेमपनीपमरे।. Furthermore, Kommal नी is often taken with a grace of प in this way: प नी प which is symetrical to रे म रे, रे म रे ॥.

The Note प is also a Niyas, but to a limited extend only because, after demonstrating प, it is necessary to come back to रे :
रेमप, मनीप, प नीप, प, मप, मपनीप, मरे, रे, नीसारे ॥

In Antra, रे is equally important: मपनीसांरें,रें।.That pure Sarang phrase is also used in Desh and Sorath but, after रें the notes मंरें are taken in that fashion: नीसांरें,रें मंरेंनीसां, and रेंमंरें,रेंमंपंमंरें,रेंपंमंरें,सांनीसां or नीसां.can follow. पं रें मं रें ,नीसां is also characteristic of Sarang. Having reached सां, the Avarohi phrase follows:रेंमंरेंनीसां, नीपमरे, नीसारे॥ सां, नीप नीपमरे, नीसारे॥

Although there is no conflicting views about Vindravani Sarang, Pt V.N.B. says that some Scholars wanted to favor a type of Vindravani Sarang only using the Shudd नी in Aroh and Avaroh both in order to keep its identity fully distinct of Madhyamadi Sarang which uses only Kommal नी in Aroh and Avaroh .That problem was discussed in a Conference in 1918 but, ultimately, all agreed to play Vindravani with Shudd नी in

Aroh and Komal नी in Avaroh. There is actually a Raga like the a Accepted Version of Vindravani which uses Shuddh नी in Aroh and Avaroh both and it has been given in Pt. Ramkrishna Narhar Waze's Book, Sangeet Kala Prakash (I, 92) under the Name of Raga Salang. He says that Salang is a Variety of Sarang in which only Shuddh नी [1] is used and that the Raga must move in a Shuddh Sarang Spirit: मरेंनीसानी, सासानीसा, सारे, मरे, सानीसा, पनीसा, प, मरें, सा, प, मप, मरे, रेसा, नीसा मरे, पम, नीपमरे ॥

At last, Pt. V. N. B. gave a Variety of Vindravani which uses सा very sparingly and with caution as a Grace-Note taken in the following manner: ^{प}नी $^{\text{सा}}$नी and the many Compositions that he gave are of that Type. However, सा taken in such manner does not alterate the Movements of the Raga but, in order to keep Vindravani away from Badhans Sarang (which is Vindravani with a Grace of सा or Madhyamadi with a Grace of सा), it is better to avoid सा totally while Performing Vindravani.

In conclusion, from the above Characteristics of Vindravani, the Features of the Sarang Anga become clear:

i) ग is Varjit

ii) one or two नी are used

iii) रे is always Vadi, प Samvadi and रे is Nyas

iv) All the Sarang Ragas belong to Kafi That

v) Because of their Vadis, they are Midday Ragas

Note: (1) Pt. B. R. Deodhar sings a Raga which he calls Dhuliya Sarang which is also like Vindravani with only Shuddh नी in Aroh and Avaroh: सारेमपनी सांनी पमरे सानी सारेमपनी सांनीपमरे सा ॥

References:

Pt. V. N. B.	III, 495
' ' ' '	SS-IV, 255
Pt. V. R. P.	III, 162
Pt. O. T.	I, 39 & III, 187
M. Kri.	II, 69
Dr. L. M. M.	I, 188

MADHYAMADI-SARANG

This Raga is also called Madhamad-Sarang or Madhumad-Sarang (as mentioned in Pt.Gune's book)

There are no conflicting views concerning that Raga and all the Authors agree on its characteristics:

Madhyamadi-Sarang comes from Kafi That.The Notes ग and धा are Varjit,Kommal नी is used in Aroh and Avaroh and its Vadis are the same as Vindravanis':

Vadi :रे

Samvadi:प

Jati:Odav-Odav

Aroh -Avaroh : सारेमपनीसां-सांनीपमरेसा ॥

Performing Time:Midday

That Raga,which uses only Kommal नी must be performed in a Vindravani spirit. Kommal नी apart,the Notes' treatment is quite similar to the one of Sarang:

नीसारे, नीसा, प, नीसारे, ^{म}रे, रेमप मरे, प रे मरे, रेमपनी, मरे, रेसरेमपनीसां, नीसांरें,
मरें, सां, नीपमरे, नी, सारे । प रे मप मरे, रेमप रेम रे, प ^{म} रे, प रेप ^{म}रे ॥
नीप, मपनी प नीनीप, नीनीपमरे ॥

In Purwang : प रे and in Utterang : नी प will show well the Raga.

Dr.K.C.G. says that many people play Madhyamadi-Sarang with a very proeminent म :If that is done,it will bring it very close to Bahans-Sarang (one type whose formula is Madhyamadi with strong म and grace of धा).

Furthermore,Pt.V.N.B. says that there exists a type of Madhyamadi in which Musicians play a Shudd नी at times.He further says that it is very confusing as such a type of Madhyamadi would merge with Vindravani and he advises us not to follow that type.

The main problem arising with Raga comes from its total Notes' similitude with the Raga Megh-Mallar which has exactly the same Aroh - Avaroh :

Apart from a difference of Vadis (Megh's Vadi is म and Samvadi सा), the two Ragas stand apart because of their movements:Megh uses a lot of heavy Gamaks and Meends while the Meends of Madhyamadi-Sarang are lighter and shorter,but the fact remains that many notes' combinations

of the Meends are common to the two Ragas.For instance: नी̱ प,प रे and even रे प are used in both the Ragas but,in Madhyamadi-Sarang,the Meends will be shorter in duration and taken more gently. रे,which is Niyas in Madhyamad is aso very important in Megh: ^{म}रे ^{म}रे रे प ^{म}रे and it can be approached from नी̱,म,or प: नी़̱ रे, म रे,प़ रे and रें is very important in the Antra of Megh.In that Raga,प is taken from नी̱ : नी̱प नी̱ मप which is a Kanada Anga feature.At last,म is also very important and can be Niyas.

In conclusion,in order not to go astray,one has to concentrate on Sarang while playing Madhyamadi and on Mallar while rendering Megh. Naturally,although quite distinguishable in Alap,it will be difficult to keep them separate in the Tans and indeed,most of the Tans are common to both.Because of its similarity with Megh,several good artists (Instrumentalists)have wrongly performed that Raga and the best rendering of that Raga is usually done by the Vocalists who will stick more to the Compositions.The golden rule is to view Sarang,as after all Madhyamad is nothing than a variety of Vindravani-Sarang.

References: Pt.V.N.B. VI,I64 and Vistars p.48I
Pt.V.N.B.-SS- IV,243
Pt.V.R.P. VI.I
Pt.Gune III,56
M.Kri. VI,2I
K.C.G.'s Analysis

SHUDD-SARANG

In Tantri Nad(p.188), Misraji says that the name of the Raga was known as Sut-Sarang and that it later changed into Shudd-Sarang. But, actually, the origin of its name is not clear.

There are different Mat (opinions) concerning Shudd-Sarang: Everyone agrees that it is basically a Sarang Raga, that ग is Varjit and that it uses the two म . But opinions differ about :

i) the use of ध -taken only in Aroh or in Aroh -Avaroh .

ii) the use of only Shudd नी in Aroh -Avaroh or of Shudd नी in Aroh and Kommal नी in Avaroh .

iii) the use of Tivra म in Aroh and Shudd म in Avaroh .or the possible use of Tivra म in Avaroh followed by the Shudd म.

We shall dicuss these three points but first, let us see its general characteristics:

Vadi : रे
Samvadi: प
Jati: Odav-Shadav (when ध is not taken in Aroh)
Shadav-Shadav (when ध is also taken in Aroh)
Aroh -Avaroh : सारेमंपनी सां। सांनी धपमरेसा or सारेमंप धनी सां। सांनी धपमरेसा ॥
Performing Time: Midday (3 rd Prahar of the Day or 2 nd Prahar)

R.Jha (I, 33, 34) gives alenghty discussion about Shudd-Sarang's appartenance to Kafi That: To a certain extend, Shudd-Sarang should belong to Kalyan That because of its Tivra म but he accepts the classification in Kafi That because of the importance of Shudd म, of the fact that Shudd-Sarang is a variety of Sarang and that it is performed in a Sarang spirit (much more than in a Kalyan spirit) and that the Vadis, its Midday performing time make of it a Sarang variety which must rightfully belong to Kafi That like the other Sarang Ragas.

Pt.V.R.P. and Pt.Gune say that the Raga is a mixture of Shyam-Kalyan and Sarang and that these two Ragas are close to each other: रेमंप, धमंप, रेमंपनी, as well as नी धमंप, धमंप are found in both the Ragas but this last combination is taken faster in Shudd-Sarang (Pt.V.R.P.) in the following fashion: नी ध मं प, ध $^{\text{मं}}$प ॥ Shyam-Kalyan also looks like Raga Kamod whose movements are as follow: ^{म}रे प, मं धप, गमपगमरे सारे सा- धधप सा, रेसा, गमप गमरे सा-प पसां रेंसां $^{\text{सां}}$ध धप गमपगमरे सारे सा॥ Shyam-Kalyan moves in that fashion: रे, ^{म}रे मं मंप, मंप, मंपधपमंप, गमरे, नीसा ^{म}रे मं मं प प, रेमंपनी सांनी धप मंप गमरे सा, रे रे मंमं प॥

Shyam-Kalyan and Kamod have only in common the phrases : पम॑प, धपम॑प and गमप गमरे, गमरे॥ Both, Pt.V.R.P. and Pt.Gune say that, in order to keep Shudd-Sarang's identity pure, one must play the two म in succession in a Avarohi phrase in that manner: रे म॑, म रे, धपम॑ मरे। .I personally do not see why the usage of the two म in Avaroh is necessary to keep the two Ragas distinct as Shyam-Kalyan's spirit is quite different of Shudd-Sarang. The importance of ग in Shyam-Kalyan is quite original as it is taken in that way: रे म॑ म॑ प, प ग , गमप गमरे, म॑ धम॑ (प) ग , मरे॥ and is quite different of Shudd-Sarang which moves like that: मरे नीसा , नी , प नी धसा, नीरे सा- मरे म॑ म॑ प प, म॑प, म॑पध प मरे, रे म रे , रेम॑प रेम रे नीसा॥ Therefore, I find their reason irrelevant although it seems that some Artists are very keen to show the two म in Avaroh .Pt.V.N.B. in the Sangeet Shastra (IV, 273) says that, as a rule, Tivra म is to be taken in Aroh and Shudd म in Avaroh .That view is shared by R.Jha (I, 35) who mentions Pt.V.N.B.'s conclusions in that matter. At last, I personally think that the two म can be used in Pt.V.R.P.'s fashion only once or twice during the whole performance of the Raga but that they should not be repeated or stressed at any cost. R.Jha gave a very beautifull combination which must be used and was sung by Ustad Bade Gulam Ali Khan (EALP-1364) : रे म॑ प म॑, रे म रे which is a liberty within the rules. There is great Magic in the combinations of रे, म, म॑, प and many dignified Meends may be used to bring out the beauty of the Raga.

To close the chapter on the use of म, Pt.V.N.B (SS-IV, 281) mentions a Raga called Nūr-Sarang which uses Tivra म in Aroh and Avaroh , only Shudd नी and whose ध is taken only in Avaroh .One Variety of that obsolete Raga doesn't use ध at all. Its Chalan is as follow:
रेम॑पम॑रेप, धप सां, नी ध, पम॑प म॑रे, परे रे सा-नीसा, पनीसारे, सा, नीपनीसा, रे, म॑प, म॑रे, धपम॑रे, सा, नीसारेरेसा, पम॑रेरेसा, प, म॑प, धधपम॑रेरेसा, सांध, प, म॑प, ध, म॑प, म॑रे, परे, नीसा॥

The note ध is also subject to a little controversy as some advocate only the use of ध in Avaroh and some also use it in Aroh : Thus, Pt.V.N.B. uses it only in Avaroh : म॑पधपमरे while R.Jha (who also doesn't use it in Aroh) renders ध in the combination: प नी ध सा, नी रे सा which was beautifully sung by Ustad Bade Gulam Ali Khan. Pt.V.R.P. also uses ध in Aroh

in the following manner: पनी धनीसां but also takes पनीसां -Actually, Ustad Bade Gulam Ali Khan used to sing Shudd-Sarang with ध aroh taken in a fast Meend of पनी, धनीसां नी धमंप रे मरे नीसानी ॥

I think that मंप नी धनीसां नी or रेमंप धनीसां नी can be done in a fast movement but that मंपनी नीसां should be at least as much used. It is anyhow out of question to take the Aroh ध in a slow motion or to put any type of stress on it as it would kill the spirit of the Raga.

Pt.V.N.B uses the two नी in Shudd-Sarang .That is, Shudd नी in Aroh and Kommal नी in Avaroh .He also uses ध sparingly even in Avaroh :because of the importance of नीप . मंप,धपमरे।.That type of Shudd-Sarang looks like Vindravani with two म.and its Chalan is as follow:
सा, रेमरे, प, मंप, धप, मरे, नीप, मप, मरे , सा, नीसा, नीप, नीसा, रेमप, मप, धप, मरे, सा ॥

Dr.K.C.G. says that is Kommal नी is used, it must be done especially in Mandra, in the phrase पनी ध सा which can be given a Kommal नी :
पनी ध सा ॥ That is probably what Pt.V.R.P. meant when he said that Kommal नी could be taken sometimes. In Mandra, नी is a Niyas: नीसानी ॥

Shudd-Sarang Chalan:
मं रे नीसानी, प नीध सा नीरे सा, रे मरे ,म रे, रे मं~~रे म रे, रेमं मं प, प (प) मंप
मंपध पम रे , रेमंप नी धपमंधप मं रे सानीरेसानीसा, रेमंपनी नी धनी सां नीधप
मंप रे म रे, मं प धनीसां नी धमंप रे म रे (सा) नी, प नीध सा, नी रे (सा) ॥

References:		
	Pt.V.N.B.	VI,I73 Vistar p.474
		SS-IV,262
	Pt.V.R.P.	IV,I44
	Pt.Gune	II,I
	Pt.R.Jha	I,3I
	M.Kri	V,I7

MIYA-KI-SARANG (TANSENI-SARANG)

Miya-Ki-Sarang comes from Kafi That. In that Raga, ग is Varjit and the two नी are used .The rest of the notes are Shudd.

Vadi :रे

Samvadi:प

Jati:Shadav - Performing Time:3rd Prahar of the day.

Aroh -Avaroh :सारेमपनी धसां or नी धनीसां -सां नी धनीप or सांनीप मरेसा ||

There is only one type of Miya-Ki-Sarang and everyone agrees on its characteristics. Beeing of Muslim origin,its creation has been accredited to Miyan Tansen .

Because of its appartenance to the Sarang group of Ragas :रे प and रेप are used.In order to differentiate it from Vindravani-Sarang and to show its affinity with Miha-Ki-Mallar,the combination नी ध is used. The main identifying feature of that Raga is:सा, नी ध, नी ध, सा ||

Chalan (given by Pt.V.N.B.):

रेसा, नी धनीप, नी ध नी ध, सानीसा, सा, नी ध, नीसा, सारे, मप, धप, मरे, सा- मप, ध नी ध, ध नी ध सां, नीसां, नी ध सां, रेंपं, मंरें, सां, नीप, मरे, सा ||

Dr.K.C.G. says that one must play Sarang through and through with a नी धसा or नी धनीसा ending. Mallar should never dominate as in the names given to the Ragas ,the last name is the most important. (Of course,there are exceptions to the rule:In the Kanada group,Kafi Kanada has a much greater amount of Kafi than Kanada).

It is important,in order to retain the Sarang spirit of the Raga,not to emphasize the नी or ध of the Mallar phrase as it is done in Miha-Ki-Mallar.Often,the ध can be dropped in Aroh and Avaroh and replaced by a pure Sarang phrase.Of course,at times ,Mallar phrases like मरे प, रे प नी प can be taken but one has to do it knowingly and with caution to keep the Raga within its right proportions.The movements are as such:

सा, नी धनीसा, रे, मरे, मरे मप मरे, नी नीपमरे, नी धसा-- रेम रे, रे प मरे, मपनी धसां, मप नी धनीसां, मपनीसांरें, रेंमंरेंसां, नी नीपमरे सा, नी ध नी सा ||

References: Pt.V.N.B. VI,189 Vistars p.486
'''' SS-IV,284
Pt.V.R.P. VI,20
Pt.Gune II,13

SAMANT-SARANG

In his Sangeet-Shastra (IV,295), Pt.V.N.B. tells us that the Raga Samant-Sarang, also called by the Musicians as Savant, Savant-Sarang or only as Samant, has been described in the Shastras of Music under the name of Samant. The study of the Classics shows that what is called today Samant-Sarang has nothing in common with its original Swarup. It is only when it took its present form that it got incorporated in the Sarang group and was named Samant-Sarang.

Like the other Sarang Ragas, it is classified under Kafi That. Pt.V.N.B., Pt.V.R.P. and M.Kri., all agree on its characteristics:

ग is Varjit, ध is taken in Avaroh, the two नी are used and the rest of the Notes are Shudd.

Vadi : रे
Samvadi: प
Jati : Odav-Shadav
Aroh-Avaroh : सारेमपनीसां । सां, नीधप, मरे, सा ॥
Performing Time: Midday (Pt.V.R.P.: 3 rd Prahar - M.Kri.: 2 nd Prahar)

There are two types of Samant-Sarang which are beeing performed:

i) Samant-Sarang as given by Pt.V.N.B. which is a mixture of Vindravani-Sarang and Desh with नीधप taken sparingly in Avaroh.

ii) Samant-Sarang moving like Vindravani (with two नी) or Madhyemadi-Sarang (with only Kommal नी) and with ध played in Avaroh.

But, as Dr.K.C.G. explained to me, that second type is actually the accepted version of Raga Badhans-Sarang and many Artists perform unknowingly Badhans-Sarang under the name of Samant-Sarang.

Pt.Ravi Shankar, in a L.P.Record (EASD-1519), plays Samant-Sarang as Madhyemadi-Sarang with ध in Avaroh. However, he never takes a Sampurna Avaroh of सानीधप but takes the ध in the following manner:

सा, पनीसारे, पनीप, नीरे सा - रे, रेम, रेमप, धपमरे, मप, नीपमरे, नीसा, नीसारे, मरे, रेमरे, रेम, धप, मरे, रेमप, नीनीपमरे, मप, धधपमरे, रेम, धप, मरे - मप, नीप, नीमप, सांनीसां, नीसांरें, रेंसां, पनीप, धपमरे, नीसा, नीसारेमप ॥

Therefore, in order to avoid the confusion of Badhans with Samant-Sarang, Dr.K.C.G., as well as Dr.L.M.N., recognise Pt.V.N.B.'s Samant-Sarang as the

accepted version of the Raga.

In Sangeet Shastra (IV, 304, 305), Pt.V.N.B. gives us an exellent formula to develop Samant-Sarang:

i) show Vindravani-Sarang by playing Vistars like: नीसारे, पनीसा, नीसारे म रे, रेम रे, नीसा-नीसा, रेमरे, पमरे, मप, पमरे, नीसा, रे ॥ But then, Kommal नी is, at times, also taken in Aroh , which I find surprising because, as a rule, when two नी are used in a Raga, Shudd नी is used in Aroh and Kommal नी in Avaroh . Despite that fact, Kommal नी can come in Aroh : नीसा, नीसारे and, in Antra: मपनी, नीसां, नीसांरें, रेंमरें, नीसां ॥ It feels like a mixture of Vindravani and Madhyamadi-Sarang, but, taken with caution and sparingly, it will not alterate the spirit of Samant-Sarang.

ii) Establish प which is very important in Samant-Sarang: नीसारे, मप, रे म, प, पमप मरेमप, पनीप, रे मप, सा, रेम, रेमप then, play पमनीधाप which will show very well Samant-Sarang. But here again, Pt.V.N.B. takes similar combinations to the ones played by Pt.Ravi Shankar: रेम, मप, धाप, मरे - मप धाप, मनीधाप, धाप, मपधापमरे, नीधापमरे, धापमरे, मरे, रे, सा ॥

It so appears that the use of ध is not only restricted to the नीधाप phrase but everything is aquestion of proportion: out of thirteen lines of Vistars, he only demonstrated this peculiar use of ध in one line. Furthermore, he wrote that in Avaroh , ध is played lightly (Spasht) and sparingly. Therefore, I feel that one may or may not take ध in that manner and personally, I have learnt to use it only in the नीधाप phrase.

iii) Show Raga Desh while going in Tar Saptak: मपनी, नीसां, नीसांरें, रें रें मपनीसांरें — रें and give a lot of emphasis on रे before restablishing Sarang: रें मंरें, नीसां, सां, नीपमरे सा ॥

Samant-Sarang is also very close to Sur-Mallar and Dhuliya Mallar. Sur-Mallar moves in that fashion: सा सां नीधा ~ मपनीधाप , मप मरे मरे , नी सा नीरे नीसा, मरे म, रे मरे, रे रेम रेपमरे, मपनी ~ धा ~ प, पमनीधामप, नीधाप, मपनीसांरें नीधा मपनी धाप, मरे, नीसा - सा सां, सांनीधा, मप नीधाप ॥ It is also like Desh without ग, uses the two नी and takes the नीधाप phrase .

Still, in Samant-Sarang सा सा is never used and the Raga moves in a Sarang spirit and, in order to separate it from Sur-Mallar which is played in a Mallar way with: सा मरे मरे , मरे प ॥ one must play Sarang phrases as: नी सा, मरे म प and in Avaroh : सां, नीपमरे ॥

My Guruji, Dr.K.C.G., gave me a very clear analyse of the subtly different use of नीधप in Samant-Sarang and Sur-Mallar: He says that, in Samant-Sarang, सांनी मप, नीधप, मप, नीपमरे । is taken

whereas, in Sur-Mallar: सांनीध, मपनीधप । is done.

He also explains that the phrase सांनीधप is a pure Desh phrase and that it is found in Gorakh-Kalyan, Narayani, Sur-Mallar, Dhuliya-Mallar and Samant-Sarang.

Samant-Sarang is also quite close to Dhuliya-Mallar as it is a mixture of Mallar and Sarang and as it uses the Desh phrase of सांनीधप. Its movements are as follow: मरे मप, नीधमप सां नीमप or सां नीधमप (नी)प मरे and here ends its similitude because Kommal ग comes: ग मरे सा or ग मप मम रे सा ||
Actually, Dhuliya-Mallar looks like Lankadahan-Sarang which is the only Raga of the Sarang group to use Kommal ग. Samant-Sarang is also practically like Dhuliya-Mallar without ग and with the Sarang features.

May I digress for a moment to say that the study of these uncommon Ragas is, at times, confusing for different reasons:

i) We do not get enough opportunity to listen to these Ragas as very few Artists know them and perform them.

ii) They often have several Angas or types which make their study more complex.

iii) It also happens that the Artists and especially the Instrumentalists do not perform them correctly which adds to the confusion.
Therefore, to keep a clear picture of these Ragas, the 'Golden Rule' is to learn and memorize their good Vocal Compositions in which all the permissible and required Vistars are present and in which the Chalam and the beauty are best expressed.

In conclusion, it appears that the accepted version of Samant-Sarang is a mixture of Vindravani, Madhyamad, Desh and Sur-Mallar blended in different proportions:

i) some put more emphasis on Desh in which we find मपधपम, as well as सां नीधप, and that explains the occasional use of ध as given by Pt.V.N.B.

ii) some play it more as a mixture of Sur-Mallar and Vindravani with a Sarang spirit, a dominant प, use ध more sparingly and return in Avaroh in a pure Sarang way: सांनी मप नीधप नीनीपमरे and even सांनीपमरे सा ||

References: Pt.V.N.B. VI, 186 & Vistars p.485
' ' ' ' SS-IV, 294
Pt.V.R.P. VI, 10
M.Kri. VII, 73

BADHANS-SARANG

Raga Badhans-Sarang was also named in the Shastras as Balhans, Vriddhans or Pathahansika in the Sangeet Saar. About the construction of that Raga, there were so many opinions that it is extremely difficult to get a clear idea of its Swarup. However, the different old types, now obsolete, of Badhans-Sarang, as analysed by Pt.V.N.B. could be summarized as follow:

i) one type using Tivra म॑

ii) one type using Shudd म

iii) one type in which ग and ध are totally prohibited. Shudd म is a Niyas and only Kommal नी̱ is used. That type looks very similar to Madhyamadi-Sarang which is also often performed with a strong म.

iv) one type using ध in Aroh and Avaroh both.

v) one type in which ग is Varjit and in which a sparing use of ध is allowed in Avaroh.

Nowadays, everyone agrees on the general characteristics of Badhans-Sarang (except for the usage of ध in Avaroh) : It is a variety of Sarang which is classified under Kafi That (although some prefer to put it under Bilaval That), ग is Varjit and ध is used in Avaroh.

Vadi : रे

Samvadi: प

Jati: Odav-Odav (if ध exists only as a grace Note)

Odav-Shadav (if ध is frankly used)

Aroh -Avaroh : सारेमपनीसां। सांनी̱प, नी̱ ^{ध}नी̱प मरे सा॥

Performing Time: Midday.

Dr.K.C.G. taught me that there are two main varieties of Badhans-Sarang performed nowadays by the artists:

i) The first type is either Vindravani or Madhyamadi-Sarang with a Avarohi grace of ध, sparingly taken and only in the phrase :

पनी̱ ^{ध}नी̱प पनी̱ धनी̱प in a fast Meend fashion.

The Note म is very important, is a Niyas and is performed in a open' manner:

सा, रेम~~, मप, मपम~~, पनी̱ धनी̱प, म~~ नी̱नी̱पमरेसारेम~~॥

In this type which is recognized as the most accepted version of the Raga, Shudd नी can be given different importance:

a) either it is not at all used. In that case, its movements will be of Madhyamadi-Sarang (with only Kommal नी).

b) either Shudd नी is taken in Aroh and Kommal नी in Avaroh in a Vindravani-Sarang fashion. Dr.K.C.G. favors that type.

c) either very little of Shudd नी is played. That is what Pt.V.N.B. gave in his Vistars: He uses Kommal नी all along and Shudd नी only once or twice in the Antra.

Ii) The second type, as sung by Dr.M.R.Gautam, is Shudd-Sarang with only Shudd म. But, as a matter of fact, it totally lacks of appeal: The beauty of Shudd-Sarang lies mainly in the combinations of रे, म, मं, प so, to suppress Tivra मं which is so wanting, does really kill the magic of the Raga to such an extend ... that Dr.Gautam could not avoid to take the prohibited Tivra मं several times during his performance ! Therefore, I cannot accept that variety of Badhans which stands nowhere.

Consequently, I prefer to recognize as second main variety of Badhans-Sarang the type which many Artists perform and which was played by Pt.Ravi Shankar (EASD-1519) under the name of Samant-Sarang. He was playing Madhyamadi-Sarang with a Avarohi ध taken in this way:

रेमप, नीनीपमरे, नीसा, नीसारे, मरे, रेमपधपमरे, पध, पमरे - सां, नीनीप, मधप, मरे, नीसा ॥

That way of playing has appeal because ध is never abusively taken as Sarang is dominating. This type of Badhans-Sarang could also use Shudd नी in the same manners as the first type.

I have learnt the first type of Badhans-Sarang with two नी, a proeminent म and a occasional Avarohi grace of ध taken in a fast manner पनी ध नीप

Its Chalan is: सा, नीसारेम ~, पम ~, नीपम, रेसानी, सा, रेम ~, पनी ध नीप, नीपम ~,
रेम, रेमपम, प, नीप, नीपम, पनी ध नीप, मपनीसां, नीसांरें, रेंमं, रेंसां, नीसां, नीप, नीधनीप, नीपमरे, सा
रे म प म, मपनीसां, नीसांरें, मंरेंसां, प नी ध नीप, म ~ रेम ~ रे, सा ॥

References: Pt.V.N.B. VI, 177 Vistars p.484
' ' ' ' SS-IV, 307
' ' ' ' SS-I, 271
Pt.V.R.P. VI, 6

LANKADAHAN-SARANG

Lankadahan literally means 'the burning of the city Lanka'. Beeing a uncommon Raga, Experts have given different types of that Raga but, all agree that it is a variety of Sarang and that it is the only Sarang using Kommal ग .Its general characteristics are:

Vadi :रे

Samvadi:प

Jati:Odav-Shadav(i)or Odav-Sampurn (ii)

Aroh -Avaroh : सारेमपनीसां-सांनीपमगमरेसा or सांनीपमरेगरेसा॥(i)
सारेमपनीसां-सांनीधानीपमपगमरेसा। (ii)

Performing time:Midday (3rd Prahar of the day)

After studying the litterature available, the Compositions, after listening to Pt.B.R.Deodhar's lecture demonstration and discussing in detail the Raga with Dr.K.C.G., I understand two main difference of opinions:

i) use or not of ध in Avaroh
ii) use of ग either in a Vakra manner :गमरे or in :मगरे गरेसा।

We can therefore consider two main types of that Raga:

i) With ध Varjit in Aroho and Avaroho:

That type has been sung by Pt.B.R.Deodhar who said that nowadays, people started singing Lankadahan in a Desi Anga. He recollects that he heard it beeing sung that way by some Artist in the presence of Ustad Alladiya Khan and Ustad Inayat Khan.

That version of Lankadahan-Sarang can be reduced to the following formula:

Desi without ध and with two नी taking Sarang phrases.

Its Chalan is:

सा, नीसा, मरे पम प प मनीप, मप मगरे~ग~सारे~सा, पनीप, नीसा - नीसारे(सा) नीप, पनीसा रे, मरे पम नी प , रेपमगरे~ग~रे सारे सा ,रेमपनीपमपगरेसारे सा - मपनी नीसा नी सां नीरेंसां नीं प नीप मगरे गरे सा - सारेम मप नीपमपनीप, रेमपनीसांनीसां नी सांरेंगं सांरेंसां नीप, मप मनीप, नीमप, रेम, रेमप मगरे ग सारे सा॥

That type of Lankadahan-Sarang has been given by M.Kri. with no ध and Kommal ग taken in a Desi way:मपनीमपरेमपरेगरेसा॥

Another vaiety of Lankadahan without ध has been given by Raja Navab Ali Khan in which ग is more sparingly used and only in a Mallar way:नीप, मप, नीसा, गग, ,मरे, सारेसा, रेमरे, मप, नीप, मरे, प, मप, मरे, सारेसा-मपनीसां, रेंरेंसां, रेंमंरेंसां, नीप, रेमरे, पमरे, सा, नीसा, पनीसा, गग, मप, रेमरे, सा॥

ii) With धा in Avaroh and Kommal ग both taken in a Vakra manner. That type has been favoured by Pt.V.N.B. and Pt.V.R.P.

Pt.V.N.B. tells us that his Guruji, Ustad Wazir Khan of Rampur, taught him a Dhamar in Lankadahan but made him promise that he would never sing it in public... but Panditji could not avoid to give that extremely fine composition in his book. He further said that Khan Saheb didn't show him the Vistars of Lankadahan-Sarang, however, he understands the Raga's Chalan from the Composition:

सा, रे, म, म, प पनी धनीप, प रेमरेसा, सांनी धानीप मप गग मरे सा - मप, नीसां, सां, सांरेंमंरेंसां, पनीप

म, म, प, पसां, सांनी धा नीप, मग मरे सा ||

Pt.V.R.P. gave practically the same Chalan: सां सांधानीप, म प मग मग म रे सा ||

So, the form of that type is clear: Sarang Aroh and नी धानीप/ गमरेसा Avaroh:

Its formula: is Sarang with two नी with सांनी धानीप and Mallar phrase ending

Dr.K.C.G. explained to me that one of the Compositions in Lankadahan given by Pt.V.R.P. (VI,I8,I9) without धा has exactly the same Avarohi phrase सांनीपनीमपरेमसारेनीसा as the Composition of Chanchalsas-Mallar given by Pt.V.N.B. (VI,322) सांपनीमपरेमसारेसा so, there is some confusion and it may have been a mistake of one of them. However, I feel this may have been a mistake of Pt.V.R.P. because he never described Chanchalsas-Mallar in his Raga-Vijñan and, referring to J.Shah's explanations on that Raga, it appears that that phrase is the identifying feature of Chanchalsas which uses both नी, with a धा Varjit and a Komal ग taken in a Mallar fashion. Here is, for understanding sake, the Aroh-Avaroh and Pakad as he gave them:

सा, नीरे, सारेग, मरे, प, मप, नीसां - रेंनी, सांप, नीम, परे, ग, मरे, सा || रेंनी, सांप, नीम, परे,, म, सारेग ~ ~, मरे, सा || सा, नीसा, नीरे, सारे is also very important in Chanchalsas-Mallar.

At last, Dr.K.C.G. said that Dr.L.M.M. knew a song in Lankadahan-Sarang telling that Hanuman's tail was ignited and that he was jumping from house to house in order to set the City of Lanka on fire. Therefore, in Misraji's opinion, Lankadahan should be a 'jumping' Sarang and its combinations taken in a jumping manner: रें प नी सा रेमप नी मप गमरे ||. Its formula would be to play a 'jumping' Megh with two नी, ग in a Mallar ending and stress नीसारे and पनीमप.

References:

Pt.V.N.B.	VI,I95 Vistars p.487	B.Subba Rao	III,87
' ' ' '	SS-IV,3I3	M.Kri.	VII,69
Pt.V.R.P.	VI,I4	Raja Nawab Ali	I,338
		Pt.B.R.Deodhar recorded lecture-demonstration Mus.Col. B.H.U. 26/III/80	

NARAYANI

Very little needs to be said about Raga Narayani as there is no controversy regarding its form. It originally came from South India and was, not so long ago, brought and popularised in Hindustani Sangeet.

Although Shuddh ग is Varjit, Narayani comes under Khamaj That and is a variety of Sarang. The Note नी is only taken in its Komal form. However, as it doesn't use नी॒ in Aroh and as Shuddh ध is taken in Aroh-Avaroh, it remains distinct of Sarang. Its main characteristics are:

Vadi: रे (B.Subba Rao says that it should be सा Vadi, प Samvadi)

Samvadi: प

Jati: Odav-Shadav

Aroh-Avaroh: सारेमपधसां – सां नी॒ धपमरेसा॥

Performing Time: Some difference of opinion is there—Pt.V.N.B. and B.Subba Rao say that it must be sung during the 2 nd Prahar of the Night, while Pt.V.R.P. argues that, as it is a variety of Sarang, it must be performed at Midday, like all the other Sarang-Ragas.

There are several Ragas which use the same Aroh as Narayani: Durga, Shudd-Mallar and Jaldar-Kedar are Odav Jati Ragas and all three use the same Aroh-Avaroh: सारेमपधसां–सां धपमरेसा॥ Therefore, they are distinct of Narayani (and Shuddh-Mallar is played in a Mallar spirit while Jaldar is played in a Kedar fashion. Durga's Swarūp is : प, मपध ^{म}रे सा, ^{म}रे प ,रेमपध, मपधमरे सा॥). Khambavati's Aroh is also सारेमपधसां but its Avaroh सां नी॒ धप, धम, गम ,सा ends up its resemblance to Narayani.

The Desh phrase सां नी॒ धम which is found in Sur-Mallar, Dhuliya-Mallar, Samant-Sarang and Gorakh-Kalyan ,is also present in Narayani.

At last, Narayani is closest to Gorakh-Kalyan which is: सारेमधसां नी॒ धमरेसा॥ Therefore, Narayani's formula is Gorakh-Kalyan with प as explained by Dr.K.C.G.

Chalan:

सा, रेमपधसां नी॒ धप, ^{प}धसां नी॒ ध प, नी॒ धपम रेसारे, सा, नी॒ धसा, म़ प़ ध़ सा, रेमपधी, सां नी॒ धप ,
सां नी॒, धम, पनी॒ धपमरे ,सा – मपधसां धसां, धसांरेंमरें नी॒ ध, मरें, नी॒ ध, प म, रेमपमरे, सा॥

The most beautiful song in that Raga is a Composition by Pt. Ratanjankar.

References:

Pt.V.N.B.	V,327	Raja Nawab Ali Khan	I,186
' ' ' '	SS-I,244	B.Subba Rao	III,181
Pt.V.R.P.	VI,24		

-RECAPITULATION OF SARANG RAGAS (DIFFERENT TYPES)-

VINDRAVANI-SARANG:
- I- सारेमपनीसां - सांनीपमरेसा ॥
- 2- With धा grace in Avaroh: पनी धानी (Pt.V.N.B.)
- 3- Shuddh नी Aroh-Avaroh: or Dhuliya Sarang (Pt.B.R.Deodhar)
  ↓
  RAGA SALANG (R.N.Waze) सारेमपनीसां-सांनीपमरेसा ॥

MADHYAMADI-SARANG:
- I- सारेमपनीसां - सांनीपमरेसा ॥ some give importance to म .
- 2- Two नी -confusing:rejected. (says Pt.V.N.B.)

SHUDDH-SARANG:
- I- सारेमंपनीसां-पनी धानीसां-सांनीधापमं, रे मरे, नीसानी, पनीधासा, नीरेसा ॥
- 2- Two नी (Pt.V.N.B.)
  ↓
  RAGA NŪR-SARANG only मं, धा Avaroh or Varjit.

MIRA-KI-SARANG:
- I- Formula: Vindravani & नीधासा-नीधानीसा ॥ More or less of Mallar but Sarang must dominate.

SAMANT-SARANG:
- I- Formula: Vindravani & Desh: सांनीधाम, पनीधाप & strong प .
- 2- Madhyamadi or Vindravani & Avaroh धा frankly taken: रेमप, धापमरे, मपधा, पमरे, पधापमरे (Pt.Ravi Shankar's Type)

BADHANS-SARANG:
- I- Vindravani (or Madhyamadi) & Avaroh धा grace पनी धानीप
- 2- Shuddh-Sarang with only Shuddh म (Dr.M.R.Gautam)
- 3- Vindravani or Madhyamadi with Avaroh धा frankly taken (same as 2nd Variety of Samant-Sarang)

LANKADAHAN-SARANG:
- I- Without धा
  Formula: Desi & two नी in Sarang- (Pt.B.R.Deodhar, M.Kri)
- 2- Avaroh धा & गमरेसा (near Chanchalsas-Mallar) (V.N.B, V.R.P
- 3- Misraji's 'jumping' Sarang : like Megh in Purwang & Two नी & Mallar ending गमरे & नीसारे, पनीमप ॥

NARAYANI:
- I- सारेमपधासां - सांनीधापमरेसा ॥ (Gorakh-Kalyan with ध प).

NOTES:
- i) (I) is the main type of the Raga concerned.
- ii) No mention must be made about Gaud-Sarang who doesn't belong to the Sarang group of Ragas but to the Kalyan group.
- iii) All the Sarang Ragas have:
  - a) Vadi: रे -Samvadi: प (Kafi That)
  - b) ग Varjit excepted in Lankadahan.
  - c) धा either Varjit or taken in Avaroh.
  - d) They are all performed at Midday

RAGAS OF BHAIRAV GROUP

(भैरव अंग के राग)

BHAIRAV

Raga Bhairav, directly originating from Bhairav That, is also the main representative of the Bhairav group of Ragas.

Although it is one of the main Ragas of the Shastri Sangeet, it requires a great amount of Musical maturity from the performer to maintain its purity and bring out its intrinsec beauty: Bhairav is a very serious, austere, dignified, majestuous and slow moving Raga. Indeed, so serious is its nature that not the slightest excentricity is ever permissible as it would destroy the spirit of the Raga or become Raga Kalingada, its lighter conterpart (using exactly the same notes in Aroh-Avaroh). Nowadays, it is more often performed by Vocalists than by Instrumentalists (Sitar-Sarod players) although it can be beautifully rendered on Saraswati Veena, Vichitra Veena and Surbahar. When played on Sitar, a Dhrupad Anga Alap will do justice to its spirit.

In that Raga, रे and धा are Komal and the remaining notes are Shuddh. Although it has been explained in the Shastras that its Jati is Sampurna, some Authors have expressed different opinions because, in actual practice, Bhairav can be considered either as a Shadav-Sampurna Jati Raga when रे is omitted in Aroh or as a Odav-Sampurna Jati Raga when रे and प are omitted in Aroh. I personally feels that all this is immaterial as the most important thing is never a 'dry' Aroh-Avaroh but the actual mouvements of the Raga. Anyhow, everyone agrees on its characteristics and on its Chalan:

Vadi : धा
Samvadi: रे;
Aroh-Avaroh: सारेगमपधानीसां or सा, गमप, गमधानीसां-सांनीधापमगरेसा ॥
Performing Time: Sunrise (First Prahar of the day)

In Bhairav, रे and धा are always performed with a Andolan (oscillation) in the following manner: गम ग रे~रे~, गम नी धा~धा~. So, रे is taken from ग and धा from नी. Komal रे is always Nyas : रे~, रेग रे~, मग रे~पगम ग रे ॥ प is never too important as the stress is on धा: गम धा~, धा~प and its only fonction is to restablish the 'balance'. In many Ragas, like Yaman for instance, मे represents the instability and प restablishes the peace. The same goes for the Note नी which 'calls' for सा. So, in Bhairav, प is unstressed: सा, गमप, गमधा~धा~प मपगम ग रे~ गमपगमरे~ सा, धा प गमधानीसां, सां नी धा धाप म ग रे सा ॥

In Aroh, सा, गमपमगम नी धा is often done however, सारेगमधा can be occasionally used. रेगमपगम नी धा नी धाप or रेगम नी धा is done while starting from रे.

Dr.K.C.G. says that Bhairav uses मपगम ग रे सा whether Kalingada uses गमपगमरे रेसा .That specific Bhairav phrase must come in the compositions in order to differenciate it from Kalingada. However, Dr.L.M.M. also uses रेगमपगमरे but the fact is that the phrase will show better Bhairav if taken from रे or from म than from ग . Of cours̈e, in Kalingada, the heavy Andolan on रे and ध is never done and the Raga moves more around सा-ग and प therefore the confusion doesn't arise.

In Utterang, in the Antra, धनीसांरेंनीसां नीं ध प is often taken and Meends like : नीसांरेंसांनीसां ध~, सांनीरेंसांनीसां ध~ are done

in a symetrical manner to the Meends of the Purwang:

रेमगपमग रे~, मगमपमगम ग रे~, गमपगम रे~, मपमगम ग रे~ ||

In Bhairav, emphasis should be first given to the Mandra Sthana:

नी ध~ध सा --- धसानीरे ध सा--- ध सानीरे~ रे~ ग रे~मग रे~ ध सा ||

At last, Pt.V.N.B. and Pt.O.T. say that some Artists use sometimes as a Spasht ,Komal नी in Avaroh but it is better to avoid it completely in order not to come too close to Raga Ramkali which uses it along with a grace of Tivra मं.

Chalan of Bhairav:

धसानीरे धसा- धसानीरे~ रे~, गरे~, मगमपमगम ग रे~ , मग रे~ सा- रेगमप मप गम

ग रे~ गम नी ध नी ध प मप गम ग रे रे सा- मप गमध~ध नीसां धनीसांरेंनीसा धप

मगमपमगम ध नी ध सां रेंमंगंमंगं रें नीध मपगम रे सा- धप, गम ध~प, धप गम

ग रे~रे~सा - नी ध सा सा नीरे नी ध~ ध सा ---||

All the other Ragas of the Bhairav group can be very easily learnt when one has grasped the spirit of Bhairav.

References:	Pt.V.N.B.	I,35 / II,I64-Vistars p.49I /SS-II,I32 to I82.
	Pt.V.R.P.	III,I09
	Pt.O.T.	III,I58
	Dr.L.M.M.	I,308
	M.Kri.	I,6I

KALINGADA

Raga Kalingada originates from Bhairav That and is the lighter conterpart of Raga Bhairav.In Sangeet Shastra,Pt.V.N.B. says that its name came from the historical Kalinga State in Eastern India.

There is no controversy about that Raga although some Musicians were using the two म but Pt.V.N.B. rightly says that such a Raga would become very close to Paraj and that it should be called Kalingada-Paraj.Also,some were using Komal नी as a Spasht but,here again it would look like Ramkali .Therefore,in order to keep its identity clear,one must only use Shuddh म and Shuddh नी.

Vadi :प (Pt.V.N.B. says that the Vadis may be धा-ग but that
Samvadi:सा प-सा is generally recognised as Vadis.)
Jati:Sampurna (Pt.O.T. says Shadav-Sampurn as he omitts रे in Aroh)
Aroh-Avaroh: सारेगमप धानीसां-सांनी धापमगरेसा॥
Performing Time:Last Prahar of the night.

So,although Kalingada uses the same notes as Bhairav,the following differences render them totally distinct from one another:

Points of Comparaison	BHAIRAV	KALINGADA
Nature	Gambir(Serious)	Chanchal (Light)
Mouv^{ts}	Mandra Sthana	Utterang Pradan,Fast moving
Vadi-Samvadi	धा - रे	प - सा
Nyas	रे - धा	ग - प very proeminent
Meends	Heavy Andolan & Meends on रे - धा	no Andolan as in Bhairav, Meends lighter,faster,more sparingly taken.
Swar Vistar	मपगमग⌒रे~सा	गमपगमरे रेसा
Style	Dhrupad and Slow moving Compositions	No Vilambit - No Dhrupad but light Compositions in Drut Laya or Dadras.

It is important not to take combinations such as: नी,सारेग,रेसा,रेनी as it would become Raga Gauri of Bhairav Anga .

In Aroha,सारेग is taken or,as Pt.O.T. gave it नी,सागमप धाप .But, in my opinion ,one can use both phrases as Pt.V.N.B. has given in his

Vistars without harming the spirit of the Raga.

Kalingada could also be compared to Raga Bibhas which is Bhupali in Bhairav but, its Jati beeing Odav (सारेगपधसां-सांधपगरेसा), the resemblance ends in the use of ग – प.

Pt.V.N.B. said that Artists were often scared to perform Kalingada as it is a sub-variety of Bhairav, of a light Nature and nearer to Folk-Music. However, some beautiful songs can be rendered and there should be no prejudice in performing that Raga.

Chalan:

नी, सारेग, गमग, गमपगमरे, रेसा, नीसागमपगमधप, पधनीधप, मप गमप, गमग, ध धपमग मगरेसा

सारेग, म, रे, गमप, धपधमप, पधपधमप मपधपमग, रेसा – पधमपगमग, मगरेसा-In Antra:

नीसाग, म, गमपग, गमपधपमपग, गमपधनीनी धपमपधपग, पध, पध नी नी सां धनीसांरेंसां

नीधप गमपधनीसांनीधप, पधनीसांरेंगंरेंसां, सांरेंगंरेंसां, गंमंपंगंमंगंरेंसां, सां, नीधप, पधनीधप

, ध, प, गमग, पध पध मप मपधप मग, गमग, मगरेसा, नी, सारेग ॥

References:		
Pt.V.N.B.	III, 334	-Vistars p.765
' ' ' '	SS-II, 292	
Pt.V.R.P.	II, 92	
Gt.O.T.	V, I75	
M.KRI.	VI, I3	

RAMKALI

Raga Ramkali originates from Bhairav That and is a sub-variety of Raga Bhairav. There are several varieties of that Raga which I find rather confusing and I only intend to examine them rapidly for knowledge sake because, what is understood nowadays by Ramkali, is a generally accepted version of that Raga as we shall see.

Pt.V.N.B. gives four types of Ramkali while Subba Rao speaks of three and with a slight difference concerning the use-or not- of Tivra मं.

i) Ist type is Odav-Sampurn with रे and नी dropped in Aroh and seems to come from Purvi That. Its Aroh-Avaroh would be: सागमपधसां सांनीधपमगरेसा but, while Pt.V.N.B. doesn't mention the use of Tivra मं, Subba Rao takes it: सागमपधसां सांनीधप मंपधनीधप ग,मरेसा॥ Anyway, as Pt.V.N.B. says, that type of Ramkali, although proper, is not performed anymore.

ii) 2nd type given by Pt.V.N.B. is Sampurn and the notes मं Tivra and Komal नी are not taken. Therefore, such a type would be nearer to Bhairav but still distinct because Ramkali moves in Madhya and Tar Sthana, the Andolans on रे and ध are light and at last, because प is proeminent. That type also went out of fashion.

iii) 3rd type equally obsolete mentioned by Pt.V.N.B. and in which the two म were used.

iv) At last, we come to the main type of Ramkali, as everyone nowadays understands it and which is Sampurn or Shadav-Vakra Sampurn (as Pt.O.T. puts it) and in which the two म and two नी are used. As this type is the accepted version of Ramkali, let us not bother about its other obsolete forms and let us study its characteristics and Chalan.

The only differences of opinion about that accepted type of Ramkali lies: i) in its Aroh : While Pt.V.N.B. (as well as Pt.V.R.P. and M.Kri) gave it as Sampurn and freely uses रे in ascent, Pt.O.T. never uses रे in Aroh, therefore he gave its Jati as Shadav-Sampurn. But, this is not important as the identifying phrases given by Pt.V.N.B. and Pt.O.T. are the same, the identity of the Raga remains totally unaffected and it musically doesn't change the Raga if रे is taken or not in Aroh. So, either take सारेगमपधनीसां or सागमपधनीसां॥

The fact is that Pt.V.N.B. himself, uses only सगम in his Vistars therefore, although Sampurn Jati, it is better to avoid रे in ascent.
ii) in its Vadis: Pt.V.N.B. recognises the possibility of different Vadis in Ramkali: either धा-रे or प-रे and Pt.V.R.P. says प-सा. but, here again, it is immaterial although the choice of Vadis could indicate to a certain extend a greater affinity toward Bhairav or Kalingada.

Actually, I feel that although Ramkali mouvements are half-way between Bhairav and Kalingada, there is undoubtly a Kalingada dominance. रे - धा are never treated with a heavy Andolan as in Bhairav although in a subdued manner, a very light Andolan or rather a short and light Meend may be taken cautiously: गमग रे ,सा - गमप म॑प धा धा प but, most of the time, one comes back in a straight fashion: गमग, रेसा which is closer to Kalingada than Bhairav.
Shuddh म can also be taken at times in a open' manner but the most dominant Note of the Raga is प which is very strong and Nyas: गमप, धाधाप धानीधाप, पगमप, म॑पधाप ,सांनीधाप ,मप गमग, रेसा, गमप ॥
Komal नी and Tivra म॑ come in the phrase: म॑पधानीधाप which is the identifying phrase of Ramkali. The Tivra म॑ can also be used at times separately :प, म॑प, म॑पधाप, पधापम॑प, म॑पधानीधाप, म॑पम॑धाप. Komal नी is approached from धा in the following manner:

म॑पधा धानी धानी धा प with a short and quick grace of धा .
In Aroh, नी can be dropped sometimes: धानीसा, धा सा in Mandra as well as in Antra.

Chalan:
नीसा, धानीसा, धासा, रेसा, गमप, प, मप गमग, रेसा, गमप, मपधाप मप मग, मग, रेसा, सा, गमपधाप,

प, म॑प, धा धानी धानी धाप, गमग, रेसा, गमप, म॑पधानी धाप, सां, नी धाप, म॑पम॑धाप, मग, गरेग, रेसा ,

गमप, धा धानी धाप, मपग, म, सांनी धाप, सामगप, म॑प, धानीसांरेंसांनी धाप, गमधानीसां, सांरेंगंमंगंरेंसां,

पनीसांरेंसांनी धानी धामगम ,प, गमग, रेसा, गमप ॥

In conclusion, obsolete types apart, the formula of Ramkali is : Bhairav with a Kalingada spirit and with म॑पधा धानी धानी धाप ॥

References: Pt.V.N.B. IV,310 -Vistars p.809
' ' ' ' SS-II,183
Pt.V.R.P. IV,110
Pt.O.T. IV,1
M.KRI V,1
R.SUBBA RAO IV,15

BIBHAS

There are three types of Raga Bibhas which have nothing in common with one another.They are:

i) Bibhas (Purvi Thāt):Uncommon Raga of Sampurna Jati in which Tivra म and नी are weak and taken only in Avaroh.Its Vadis are ध॒ and रे॒ so the Raga is Utterang Pradan .The Notes सा-ग-प and ध are Vishranti (stoppage is done on them).Chalan: सारे॒सा, गरे॒सा, गपगरे॒सा, ध॒, प, पध॒ध॒नी ध॒प, पम॑गपध॒सां, ध॒रें॒सांनी ध॒प, गपगरे॒सा॥

ii) Bibhas (Marwa Thāt):is a Sampurna Jati Raga using Shuddh ध and Komal रे॒ and Tiv~~–~~ra म॑ .Its Vadis are ध - ग .The combinations गप and म॑ध are representative of that Raga.Chalan: सा, नी, रे॒ग, पग, रे॒सा, नीध, म॑धसा, रे॒सा, ^{प}गप ,पध, पग, म॑गरे॒सा। म॑धसां, सांरें॒सां, नीरेंगंरेंसां, सांनीध, म॑धसां, सांरेंनीध, म॑ग, पग, रे॒सा॥

iii) Bibhas (Bhairav Thāt):is by far the most well-known Variety of that Raga-to such an extend that,by the name Bibhas,people mean Bibhas (Bhairav Anga).Therefore,we shall restrict ourselves to the study of that type.

In that Raga,रे॒-ध॒ are Komal and म-नी are Varjit.

Jati: Odava

Vadis: ध॒-ग or ध॒-रे॒

Aroh-Avaroh: सारे॒गपध॒सां-सांध॒पगरे॒सा॥

Performing Time:Morning.

Because of its Aroh-Avaroh,one can say that Bibhas is Bhupali in Bhairav.It is not a very difficult Raga to perform although one has to remains aware of the fact that there exists a Raga using exactly the same Notes as Bibhas,called Raga Rewa.

Dr.K.C.G. says that Rewa comes from Purvi That and can be performed in two ways:

i) in a Shree Anga fashion with रे॒ as Vadi:in other words,play Shree without म॑ and नी: सा, रे॒प, ध॒प, प͡रे॒, ग͡रे॒, सा, रे॒ध॒पगरे॒, सा, पध॒पसांरें॒, सां रें॒, पंगंरें॒सां, ध॒प, गरे॒—सा॥

ii) in a Purvi Anga fashion with ग as Vadi: ग, रे॒ग, पग, रे॒सा , सारे॒गप, पध॒पग, सारे॒ग, रे॒ग। सांरें॒सां, ध॒प, गपग, रे॒सा॥ Thatxtype is the accepted Version of Rewa.

Therefore,the difference between Rewa and Bibhas lies solely in their Vadis (Bibhas Vadis are ध॒-ग or ध॒-रे॒ while Rewa Vadi is ग) and in the fact that Bibhas is Utterang Pradhan while Rewa is Purvang Pradhan.

-Comparative Chart of Bibhas/Rewa-

	BIBHAS	REWA
VADIS	ध॒-रे॒ or ध॒-ग	ग
STHANA	Utterang Pradhan	Purwang Pradhan

In conclusion, one could rightly say that Bibhas is to Rewa what Deshkar is to Bhupali.

About the treatment of the Notes, म-नी beeing prohibited, ग-प will be naturally strong. No Andolan is to be done on रे॒-ध॒ and no undue importance given to Purwang.

Although पध॒सां is taken in Bibhas, it is advisable to play पध॒पसां or $\text{पध॒}^{\text{प}}\text{सां}$. Pt.O.T. explains that, in Bibhas, Komal ध॒ is very low and close to प .In this regard, if पध॒सां is taken, ध॒ will have the tendancy to go higher than required, therefore he prefers पध॒पसां .According to him, Komal रे॒ is also low and close to सा. He further says that the Notes रे॒-ध॒ indicate sleep while the Notes ग-प indicate waking. Therefore, Bibhas, which is to be performed in early morning, is half-way between sleep and the waking state.

The Note प is very proeminent and Nyas: पध॒पगप, गप, ध॒प, सांध॒पगप॥

Chalen:

सा, गप, ध॒, प, गप, गरे॒सा, गप, ध॒प, सां, ध॒प, पध॒गप, सांरें॒सां, सांरेंगंरेंसां, ध॒प, ध॒गप, गपध॒प,

पध॒गप, पध॒पगप, गपध॒प, गप, गरे॒सा, गग प ॥

References: Pt.V.N.B. V,389 (Bhairav That)
V,445 (Purvi That)
VI,80 (Marwa That)
SS-III,227-344
SS-II,318

Pt.V.R.P. III,90
Pt.O.T. V,103
M.Kri. IV,1

NAT-BHAIRAV

Nat-Bhairav,a mixture of Nat and Bhairav,is classified under Bhairav group because of its Bhairav dominance.

It appears that the Raga is a creation of Ustad Ali Akbar Khan and Pt.Ravi Shankar who,after performing and recording it,rendered it very popular with Instrumentalists and even Vocalists.Apart from Pt.V.R.P., none of the other Authors mentioned it. In Dr.L.M.M.'s opinion,Vocalists seem to have given a greater importance to Nat in the performing of Nat-Bhairav. Pt.V.R.P. wrote that Nat is played in Purwang and Bhairav in Utterang - which is true - but the form and proportions of the Nat-Bhairav of Khan Saheb and Panditji have got by far,the greatest appeal.

In my opinion,Nat-Bhairav formula could be reduced to Bhairav with Shuddh रे .Nat is there in the combinations : सा,ग,रेगम-रेगमप-मग मरे सा-Furthermore,the Note म is often 'open': रेगम,सा रेगम,ध॒पमग रेगम,मगरेगम ॥ नी may be dropped in Aroh: ध॒सा or taken ध॒नीसा .

Dr.L.M.M. said that Nat-Bhairav moves mainly between रे and रें ,that the combination नीरेनीध॒ सा shows well the Raga and that ध॒नीसा can also be taken.

So,in Nat-Bhairav,ध is Komal and the remaining Notes are Shuddh.

Jati:Sampurna.

Aroh-Avaroh:सारेगमपध॒नीसां-सांनीध॒पमगरेसा ॥

Vadis: Pt.V.R.P. says प-सा while Subba Rao says रे-प

Performing Time:Morning.

Chalan:

सा $^{\text{सा}}$रेसा, $^{\text{नी}}$रेनीध॒~ सा, ^{ग}रेग^{म}रे सा रे ग म ध॒ध॒प मगपमगम, ^{ग}रे ^{ग}म म प गमरे सा

नीसा$^{\text{नी}}$ध॒ प ध॒ध॒प मम ^{ग}रे ^{ग}म सारे गम ध॒ध॒प गमधधप मग रेगम । गमध॒नीसां

नीरेंनीध॒ प म सांनीरेंसांनीसां, $^{\text{नी}}$ध॒ पम ध॒नीरेंनीध॒पम (म)^{ग}रे ^{ग}म रेसा$^{\text{सा}}$रेसा

ध॒नीरेमध॒नीरेंमरेंनीध॒पम, ध॒ध॒प म गरे गम (म) रे (सा) सारेनीध॒प गमध॒प मग रेग म ॥

References: Pt.V.N.B. V,178 (Nat)

Pt.V.R.P. VII,7

B.Subba Rao III,185

Records:

Pt.Ravi Shankar	D/ELRZ-2
Ustad Ali Akbar Khan	EALP 1324 EMI STE

VASANT-MUKHARI

Vasant-Mukhari is a fairly modern Raga in the sense that, although it was a Traditional Raga of the Karnatic Sangeet, it is only recently that it was brought to North Indian Music.

In Vasant-Mukhari, रे-धा-नी are Komal and the remaining Notes are Shuddh.
Jati: Sampurna.
Aroh-Avaroh: सारेगमपधानीसां। सांनी धापमगरेसा ॥
Vadis: Pt.V.R.P. says म-सा but I would prefer प-सा
Performing Time: Morning,
The Formula of Vasant-Mukhari is quite obvious:
Bhairav in Purwang and Bhairavi in Utterang

That Raga is quite sweet and not difficult to perform, however, one must be careful to render it in such a fashion that it doesn't get mixed-up with the accepted version of Raga Kaushi-Bhairav which uses exactly the sames Notes as Vasant-Mukhari.

Dr.K.C.G. taught me that Vasant-Mukhari evolves around प which is Nyas and, by far, the most dominant Note of the Raga. Stoppage can also done on ग and म but ultimately, the combinations always come back to प :
सारेगमप, रेगमप, गम प , धानी धाप, मप, गमप, गमपधाप, नी धाप, सांनी धाप, रेंसांनी धाप, पधानी धाप ॥
With temporary stoppage on म: नी धापम~प , सा रेगम—प धाप, नी धापम-मप गम~ प ॥
Bhairavi is shown in the phrase: पधानीसांनी धाप, पधानीसां$^{\text{नी}}$ धाप, धानीसांरेंसांनी धाप॥

While returning to सा in a Avarohi phrase, it is advisable to take:
पमगम रे सा गम रे सा but पमगरेसा can also be taken at will.
When गम रे is taken, on must be very careful not to stress the Meend too much in a Bhairav fashion. In the contrary, रे is usually not Andolan and its Meend will be very short and light -rather in a Kalingada fashion.
That is why Dr.K.C.G. says that Vasant-Mukhari Formula is Kalingada in Purwang and Bhairavi in Utterang.
In Aroh, सारेग can be taken as well as सागमप . At last, म can be given a lesser or greater importance and can be 'open' however, as I have already said, combinations will ultimately come to प which is the center Note of the Raga.

Chalan: सा, रेग म प, धानी धाप मप गम प गमनी धाप मगमरे सा, सागमप धापम, नी धापम, पधानीसांरेंसां, नी धाप , सांनी धापमगरेसा, म, पधानीसांरेंसां, रेंगंरेंसां, धापनी धाप धाप, मग म^{ग}रेसा ॥

-References: Pt.V.N.B. VI, 446 Vistars p.528
Pt.V.R.P. VII, 18

KAUSHI-BHAIRAV

Kaushi-Bhairav belongs to the Bhairav group of Ragas. It is an uncommon Raga and, although its form is quite evident, a second type of that Raga has been given by Pt.V.R.P. and repeated by B.Subba Rao as the only existing type, probably by lack of written information or of knowledge about it.

I shall describe that variety which doesn't appeal to me as it is using Notes like Shuddh धा which are totally foreign to Bhairav and Kaushi.

"In that Raga, two रे-धा-नी are used and the remaining Notes are Shuddh. Kaushi or Bagueshree Anga is seen in Utterang and Bhairav Anga in Purwang in Avaroh. The combination धानीसाम is taken and looks like Bagueshree with a Komal धा. Its Jati is Shadav-Sampurna as रे is dropped in Aroh. Shuddh रे and धा and Komal नी are used in the Avarohi phrase : रेंनीधापम,म,गम .The Vadis are म-सा and is to be performed during the first Praher of the Day. Kaushi-Bhairav is quite close to Bhairav-Bahar and one has to remain careful not to mix them unwillingly.

Aroh-Avaroh: साम, गमपम, म नी धा नी धानीसां-रेंनीधापम ग म, ग म प रे सा, रे धा सा नीसाम ||

I feel that that type doesn't appeal at all because it is not logical to take the Swaras in that fashion. I can, at best, understand the possible use of नी Shuddh as it is present in Bhairav. May be also the use of Shuddh रे as it is used in Kaushi-Kanada -but what about Shuddh धा ? Indeed, that form of Kaushi-Bhairav is hybrid, confusing and unaesthetic. We shall therefore reject it as it is unrepresentative of the expected form of the Raga.

The accepted version of Kaushi-Bhairav has itself been slightly differently treated on one hand, by Dr.L.M.M. and Dr.K.C.G. and on the other hand, by Pt.Ravi Shankar - but both forms agree on the main principle of the Raga: Kaushi-Bhairav is a mixture of Malkauns and Bhairav in which रे-धा-नी are only taken in their Komal form.

I feel that the most logical understanding of Kaushi-Bhairav has been achieved by Dr.L.M.M. and Dr.K.C.G. therefore, I shall accept their version as the main type of that Raga.

The Jati of Kaushi-Bhairav is Odav-Sampurna which means that the Aroh is of Malkauns (सागमधानीसां) with a Shuddh ग instead of Komal ग .

But it is even better to compare it to Kaushi-Kanada which is Malkauns in Aroh and Sampurna in Avaroh. In the same manner, Kaushi-Bhairav often uses प in Avaroh and Komal रे of Bhairav is substituted to the Shuddh रे of Kaushi-Kanada and taken in a Bhairav fashion. Therefore, the Formula of Kaushi-Bhairav is: Kaushi-Kanada in Bhairav.

Beeing a mixture of two Gambir (serious) Ragas, Kaushi-Bhairav is also of a Serious Nature. and is performed in morning.

Jati: Odav-Sampurna

Aroh-Avaroh: धनीसागमधनीसां-सांनीधमपगमरेसा ॥

Vadis: म-सा can be taken as Vadis. Anyhow म is definitely Nyas and very proeminent.

Komal रे is played in Avaroh in a Bhairav spirit and due to the seriousness of the Raga, a little emphasis on the Bhairav Meends can be done with Andolan: गम रे~ मपगम रे~सा॥. रे can only be taken in Aroh as the starting Note of the Bhairav Meends-for instance: रे गमरे - रेगमपमगमरे -रेमपगमरे but सारेगम is never taken in any case. Usually, रे is taken in a Avarohi fashion. At times, especially in Tans, a straight Avaroh is permissible: सांनीधमपमगरेसा ॥ At last, रे can even be dropped in Avaroh occasionaly in that fashion: सांनीधमप मगम सा (it is a Khanbavati Raga phrase) but it is not an identifying feature of Kaushi-Bhairav.

प is taken in a Avarohi fashion: सांनीधप or better सांनीधम पगम रे सा and can even be dropped in Avaroh (like in Kaushi-Kanada): सांनीधमगरे गमपगमरे सा॥

As we already said, म is Nyas and in the Compositions, Sam will look good on म: धनीसागम, धमपम, सांनीधम प गम, सागम सा, धनीसाग गम म ॥

About Pt. Ravi Shankar's version, one can say that it is slightly different in the sense that he blends the two Ragas in different proportions: It appears that Bhairav is more proeminent but one can argue that it should be so as, after all, Kaushi-Bhairav is a variety of Bhairav. But he uses प more frequently and in a freer manner, taking it also in Aroh - That, perhaps, should not be done. Anyhow, Kaushi-Bhairav beeing a 'rare' Raga, it is very difficult to be categoric about a question of proportion and the performing of the Raga also depends on the performer's feelings and likings therefore his version is acceptable:

धनी सा, नीसारेसा नीसाध~ धपनीसाध~प~ पमग म~रेमगपम रे~रेगरेम गम रेगम गपम रे

~सा, ध धनीसागम रे~ रे~ सा, सा ग गम रेमगप प गम म रेगमप मपम रे~ रेगम रे~ सा-

सागमपगम - ग धा~ धा~, प प , म धा प धा~धा~ प मप गम ग ग मधा पनीसां(धा) (धा)प

म पधापधापम , गमधा~पधा मप गम गमपमगमरे सा | गमधानीसां धानीसांरेंसांधानीसां सांसांधा

धानी गंरेंगं (रें)नीसां ,नीसांरें धा~प—नीधाप मगप म - गमधानीसांगंमं रें सांगंमं रें रेंगमप

गमपमगम रे सा ||

This was the Chalan of Pt.Ravi Shankar's Alap in Kaushi-Bhairav.

One last point remains to be discussed: Kaushi-Bhairav uses the same Notes as Vasant-Mukhari but the two Ragas are easily distinguishable:

COMPARATIVE CHART OF KAUSHI-BHAIRAV AND VASANT-MUKHARI

Points of Comparison	Kaushi-Bhairav	Vasant-Mukhari
Formula	Malkauns & Bhairav in a Kaushi-Kanada manner	Bhairav & Bhairavi
Jati	Odav-Sampurna	Sampurna
Nyas	म	प
Nature	Serious	lighter

Chalan:

नि़ ध़~ध़~ सा नी़ सा नी़ सा, ध़नी़सा ग ग म—, गम धा~मधानीधाम मपगम रे सा , ध़नी़सा

गम — धानीसांनीधाम गमं सा, धा , धानीसा रेमगपम रे सा, मनीधानीपधाम पगम रे मगरेसा

ध़नी़सागम —|गमधानीनीसां गंमं रें सां, सांनीधापमगम रे सा, सांनीधाम पगमरे सा, सांनीधामगरेसा

रेगम रे साध़ नी़ सा ग म ,पनीधापमपगम रे सा ध़, ध़नी़सा ग म ||

References: Pt.V.R.P. V,188

B.Subba Rao III,60

Record: Pt.Ravi Shankar (&ChaturLal)
7 EPE 56 -45t.

Dr.K.C.G. (D.Mus.Performance-6/V/77-Mus.Col.B.H.U.)

JOGIYA

Raga Jogiya,also called Jogi,originates from Bhairav That and belongs to the Bhairav group of Ragas.

There is no controversy about that Raga which is very sweet when sung in a Vilambit or Madhya Laya.

In Jogiya,रे and ध are Komal and the remaining Swaras are Shuddh. In Aroh,ग and नी are Varjit and in Avaroh,Komal नी is taken at times as a Kan (grace Note).

Jati:Odav-Sampurna
Aroh-Avaroh: सारेमपधसां - सांनीधपम^{ग}रेसा ॥
Vadis: म-सा (Pt.V.N.B.,M.Kri.) or सा-म (Pt.V.R.P.,Subba Rao)
Performing Time:Morning.

Jogiya is an Utterang-Pradann Raga performed mainly in Madhya and Tar Sthana. रे and ध are not taken with the heavy Bhairav Andolan and म रे Meend.However, रे is elongated : सांनीधपमरे-सा - धमरे-सा.In Antra,मपधरे—सा will sound beautiful.

म Vadi is also Nyas and proeminent.It is often taken in an 'open' manner but ultimately'calls'for प in Aroh: सारेम पधपधसां - मम—प, धधसां

In Avaroh,प can be dropped :सांनीधम रेसा .which enhances the importance of म.That Combination धम is a characteristic phrase of Jogiya .Of course, नीधपमरे is also much used.Indeed,in Jogiya,रे-म and प are important .They may be the starting Note of a Arohi phrase: रे म पध पधरें - सां -and/or Nyas रेमपधसां or म पधसां -मपधम,मपधपमरे-सा and रेमप -पधपम Hence the difficulty of describing by mere words the rendering of the Notes which need to be felt in the context of the Raga...

The life of Jogiya comes with the use of नी-नी and ग which tremendously enhance the aesthetic beauty of the Raga,

As we have already seen,नी is taken in Avaroh in the descending Meend of सां नी ध but is more than a mere grace:सांनीध .

Komal नी is taken as a grace in a fast Meend fashion:

सां धप म म प (मपधपनीधप)म (ग)रे सा - धपनीधपधम ^{ग}रे सा -or even:

सांनीधम पधनीधपम^{ग}रेसा or पधनीधमरे सा - सांनीधप, नीधपम^{ग}रे सा .

Komal नी can also be taken in the fast Meend around ध (written (ध)): धपनीधपधप .So, the ways of taking the Komal नी are many but always in a fast Meend fashion and never as a established Note.

Shuddh ग is taken as a Spasht in Avaroh: सांनीधपम^{ग}रे सा but it can even be more freely used: In Antra, मपधसां, सां, सांरेंगसां, रें मगरेंसां, रेंग सां can be done as a fast flourish. Ustad Abdul Karim KhanSaheb has beautifully rendered it in that manner. Pt. Bhimsen Joshi even takes it a few times in Madhya Sthana in that way: सांनीधपम^{ग}रे – सारेग सा . The importance given to ग depengs on the style used to render Jogiya. Pt. V.N.B. says that, as such, Shudd ग is absent of Jogiya (therefore one may say that its Jati is Odav-Sadav) but it is often used by the Artists and usually present in the Compositions.

Pt. V.N.B. tells us that Jogiya is very similar to the Karnatak Raga Saveri which, of late, has also come in fashion in the North. Hence, taking into account his explanations and the present form of Jogiya, it appears that Jogiya could be a slightly modified Saveri. However, the two Ragas are distincts:

COMPARATIVE CHART OF JOGIYA/SAVERI

Comparison Points	JOGIYA	SAVERI
Jati	Odav-Sampurna or Odav-Shadav	Odav-Sampurna
Aroh-Avaroh	सारेमपधसां–सांनीधपमरेसा or सांनीधपम^{ग}रेसा	सारेमपधसां–सांनीधपमगरेसा
Vadis	म–सा	प–सा
Important Note	म	प
Treatment of ग	Avoided or taken as a grace Note	Played in Avaroh as a established Note
Combinations	धप^{ग}रेसा or धपमरे सा	धप, मग, रेसा
Komal नी	Taken as a grace	Not taken

At last, Jogiya is close to Raga Gunkari but the Jati of the latter is Odav-Odav (सारेमपधसां–सांधपमरेसा)and it is performed in a Bhairav spirit.

Chalan of Jogiya:

सा, रेम पधसां, रेरेमप धप धसां, मप धरेंसां, सां नीध, प पधनीध पम^{ग}रे सा, रे-सा, रेमपधसां, रेंमंगरेंसां, सां धप धनीधपम^{ग}रे सा, धम पधरें सां, नीधमप (ध) पम^{ग}रे सा, रेम पध सां॥

References:		
	Pt.V.N.B.	V,377 -SS II,205 -Saveri: SS II,256
	Pt.V.R.P.	III,74
	Pt.O.T.	V,I67
	M.Kri.	I,67
	R.Waze	I,I33
	B.Subba Rao	II,I72
	' ' '	IV,77 (Saveri)

Records: -Pt.Ravi Shankar
SHTX 340679
-Pt.Bhimsen Joshi
ECLP 2279 REG.
-Ustad Abdul Karim Khan
....

GUNKARI

Raga Gunkari originates from the Bhairav That and belongs to the Bhairav group of Ragas. As for Raga Ramkali which was attributed different names in the Sangeet Shastras, such as Ramkri, Ramkari , Raga Gunkari was also named Gunkri, Gunkeli, Gaudgiri, Gunkriya and Gunkali. However, that latter name bears no ressemblance with the Raga Gunkali of Bilaval That.

Gunkari is very similar to Jogiya but is strictly Odava and never takes graces of नी-नी and ग .

It is a very Gambhir Raga performed in Vilambit Laya in a Bhairav spirit.

Jati: Odava

Aroh-Avaroh: सारेमपधासां-सांधापमरेसा॥

Vadis: धा-रे (Pt.V.N.B.) while Pt.V.R.P. advocates सा-प

Performing Time: Ist Prahar of the Day.

That Raga must be performed in a Bhairav spirit with all the importance given to रे and to the characteristic Bhairav Meend म रे . Dr.K.C.G. says that Gunkari moves in the three Sthanas and that, if Tans are performed, they should be of Alankari Nature . As in Raga Bhairav where a grace of Komal नी is at times taken to reach धा in Avarohi phrase, Pt.V.N.B. says that some Artists use a Spasht of नी to reach धा. However, it is done in such a manner that is is barely audible and must never be taken frankly.

One can say that Gunkari is Durga of Bhairav with Komal रे-धा. while the Raga Mangal-Bhairav is also Durga of Bhairav but with रे Komal and Shuddh धा.

I personally feel that Gunkari has got a very limited appeal and that it stands nowhere near the grace and great sweetness of Jogiya. The Avaroh makes all the difference between what I would call 'a dry Raga' and a 'juicy one' !

Chalan:

सा, सारे रेसा, धा, सा, रे, सा, सारे म रे सा, म मप मपप रे सा, रे पमप म रे सा, मरे मप,

साधा-धाप, मपधामप, मपम, रेसा । ममपधा धासां रेसां, मं रे सां धाप, मपधापम रेसा, धा, सा, रेसा॥

(Jogiya/Gunkari Comparative Chart next Page).

References:	Pt.V.N.B.	V, 373
		SS-II, 204
	Pt.V.R.P.	VII, I6
	M.Kri.	VII, 37
Record:	Ustad Musthaq Hussein Khan ECLP 2573	

-COMPARATIVE CHART OF JOGIYA/GUNKARI-

Nb.	Comparison Points	JOGIYA	GUNKARI
I-	Jati	Odav-Sampurna	Odava
2-	Notes used	नी-नी-ग graces	Nil
3-	Vadis	म-धा (Pt.V.N.B.) धा-म (Pt.V.R.P.)	धा-रे (Pt.V.N.B.) सा-प (Pt.V.R.P.)
4-	Mov^{ts} in	Madhya-Tar Sthana Utterang-Pradann	Three Sthanas
5-	Treatment of रे	elongated but no Meend	Meend म रे in Bhairav fashion
6-	Treatment of म	open-Nyas	not that important (Pt.V.N.B. SS-II,204)
7-	Treatment of प	not so important	important
8-	Combination	धाम characteristic of Jogiya:प can be droppedin Avaroh.	धाप, मग, रेसा (but धामरेसा can also be taken at times)
9-	Pt.V.N.B. explanations about धा-रे some say that	रे - धा are slightly high	रे - धा are Ati-Komal (lower than normal).
IO-	Nature	less Gambhir although usually Vilambit-because of use of नी-नी-ग . very sweet.	Gambhir and performed in Vilambit only

KABIR-BHAIRAV

Kabir-Bhairav is an obscure variety of Bhairav which, in the best of my knowledge, has only been described by Pt.V.R.P.

As that Raga doesn't have any definite identity, any peculiar form, it is rather confusing to attempt performing it. As Dr.K.C.G. said after playing it ' when you play Bhairav, your mind can relax but while playing Kabir-Bhairav, you can never relax - it lacks of form-' .Kabir-Bhairav is a hybrid Raga, I mean to say that it was made by borrowing its ingredients from several Ragas of the Bhairav group such as Bhairav, Kalingada, Kaushi-Bhairav and Jogiya ...all theses blended in the most hazardous manner .In Dr.K.C.G.'s learned opinion, it would be highly desirable to suppress such Ragas from the Shastri Sangeet. As such, Indian Music possesses a monumental treasure of outstanding Ragas and the addition of such unappealing Ragas only complicatesmatters, creates more confusion and doesn't serve any Musical purpose. Shastri Sangeet must work toward a simplification of the Types.

I shall confine myself to repeat Pt.V.R.P.'s description of Kabir-Bhairav:

In that Raga, रे-धा are Komal, the two नी are used and the remaining Notes are Shuddh.

Jati: Sampurna

Vadis: म-सा

Aroh-Avaroh: सारेगम, पधानीसां-सां, रेंनी धापमगम रेग, मरेसा॥

Performing Time: Morning

Mukhya Anga (Principal Movt): म, धानी धापम - रेंनी धापधा धा प म।

Kabir-Bhairav must be performed in a Jogiya fashion. In Aroh, Bhairav Andolan must be made on धा but never in Avaroh. Combinations: मगम सा - गप सा must be taken in Alap .The phrase गमरेग is taken to show a Nyas on ग.

Chalan: (from Pt.V.R.P.'s Alap):

सा, रेरेसा नीसा नी धा नीसा, रेगम, पधमग रे ग, रेगमरे, नी धासा, सारे, सारेग, रेगम, गमसा। सारेगम रे ग, धानीप, ग, म, पधा , धानी धाप, पधामग, मपगमरेग सा, रे ग सा। सा रे ग म प पधामपगम रे ग, म नी नी धा धा प, मम- रे ग, रेनी धाधा, नी, धापमग-म, पधामग मपगमरेग गमसा। सारेगम परेसा नी धा प म सारेंसां, सारेंगरेंसां, धा-रेंसां, सारेंगमरेंसां, नीसांरेंसांनी धा, रेंनी धाम, रेनी धाप, मम धाम परेसा॥

Kaushi-Bhairav is shown because of the use of नी, Kalingada because of पधामपगमरेग -The stress on Madhyam(म) shows Jogiya. But no definite Identity.

References: Pt.V.R.P. VII,IO

BHAIRAGI-BHAIRAV

Bhairagi-Bhairav, also named Bairaga is a modern Raga which belongs to the Bhairav group of Ragas. It has been popularised by Pt. Ravi Shankar and, although there exist at present a few Vocal Compositions in that Raga, it is mainly performed by the Instrumentalists who enjoy its sweetness.

It has a identity of its own and therefore, an aesthetical appeal:
The Notes रे-नी are Komal, ग-ध are Varjit and the remaining Notes are Shuddh.
Jati: Odava.
Aroh-Avaroh: सारेमपनीसां-सांनीपम रे सा ॥
Vadis: म - सा
Performing Time: Morning.

Bhairagi-Bhairav is a mixture of Sarang and Bhairav:
Bhairav is played in Purwang (सारेम) and Sarang in Utterang (मपनीसां)
One can say that its Formula is: Madhyamad-Sarang in Bhairav (with रे)

In Aroh, combinations can start anywhere: पनीसारे, नीसारे, सारेमप, रेमपनीसां, मपनीसां, पनीसारें, नीसारें ॥ but रे is an important Note in Avaroh as it is taken in a Meend from म : नीपम रे, मनीप म रे and the रे will be elongated before reaching सा : पम रे—सा॥.

The Note म is also proeminent and often taken in an 'open' manner: सारेम म पप नीपम but ultimately either ends by the Avarohi Meend म रे or by प : रेम म म मनीप म -मम प॥ It is like a suspended bridge between रे and प.

Pancham (प) is often taken from नी : नी प . In Antra, मपनीसां, नीपमपसां is done and is followed by : पनीसारें, नीसारें, नीरेंसां, पनी प, नीसारेंमंरें मंपंमं रें, सां॥
Bhairagi-Bhairav moves freely in the three Sthanas.

Chalan:
सा, नीरेसा, नीप सा, सारे-रेसा, नीपम पनी पसा, सारे -, म रे, नीसारे , पम रे , पनीसारे म रे, सा,

मरे - रेम, म, मप, म रे, सा, सारेमप, प, नीप, नीमप, रेमरेमपमनीपनीनीप म रे, सा रेसांनीपनीरे सा।

मप, नीनीप मपनीसां, मपनीसांसां, पनीसांरें— रें— मं रें, सां, पंमंरेंसां, नीसांरें सांरें सांनी प, नीसपम रे

सा, नी प नीसारे, सा। सारेमपनीरेंसां नीनीपमरेसारे सा, पमरे सारे सा , नी प नी सानी सा ॥

References: Pt. V. R. P. VII, 4
Subba Rao IV, 235

Records: -Pt. Ravi Shankar
UAS 29300 STE
-Pt. Lal Mani Misra
(Dhrupad Mela 23/II/75
Varanasi)

MENGAL-BHAIRAV

Raga Mengal-Bhairav, one variety of the Bhairav group of Ragas, is a fairly modern Raga. Although Pt.V.N.B. didn't mention it, his foremost disciple, Pt.S.N.Ratanjankar has left us a beautiful composition in that Raga which has been sung by Parveen Sultana. Of all the Authors I have consulted, only Pt.V.R.P. gave its description.

In Mengal-Bhairav, रे is Komal, नी is Varjit and the remaining Swaras are Shuddh. The Note ग is usually only taken in Avaroh and only in a light manner to end the Avarohi phrase.

Jati: Shadav

Aroh-Avaroh: सारेमपधसां-सांधपम ग रे-सारेगरेसा- सा धधसा ॥

Vadis: प - सा but Pt.V.R.P. adds that some prefer म - सा

Performing Time: Morning.

I do not see why Pt.V.R.P. gave a Shadav Jati to Mengal-Bhairav as, in actual practice, ग is dropped in Aroh - Therefore, I feel that it would be more proper to say that its Jati is Odav-Shadav. However, I was told that some Artists sparingly use ग in Aroh but I have not heard the Raga performed in that manner. It is better to to restrict the use of ग to the Avaroh and even to take it only in the ending phrase: सारेगरेसा.

The Notes म and प are both important but, because of Mengal-Bhairav appartenance to the Bhairav group, Dr.K.C.G. says that म can be slightly more proeminent.

Mengal-Bhairav is Utterang-Pradann and moves mainly in Madhya and Tar Sthana. One can say that its Formula is:

Durga in Bhairav (with Komal रे) and सारेगरेसा ending

Chalan:

सा, सा ध ध सा, सारे मग रे सा, धसा। सारेम रे, रेमप, धपम रे, सारे ग रेसा। सां ध सां धपमप

म रे, सारेम पधप मधपम रे सारेग सा। सारेमप, मपध सां धप, मपधपम ग रे सारे ग रेसा।

मपधसां, रेंसां, गंरें मं गं रें सां, रेंगंरेंसां, रेंगं सां, धधप मपसांधप मपधपमरे सारेगरेसा ॥

References: Pt.V.R.P. VII, I

BENGAL-BHAIRAV

Bengal-Bhairav comes from Bhairav That and belongs to the Bhairav group of Ragas. Although Bengal-Bhairav has had different forms in the past, all the old versions mentionned in the Shastras have now gone into oblivion and Pt.V.N.B., as well as the other Authors, recognize only one type of Bengal-Bhairav. We shall therefore not bother about its obsolete forms. Furthermore, there is also a Raga Bengal (which either belongs to Bilaval or to Kafi That) but its Swarup has nothing to do with Bengal-Bhairav which is altogether a different Raga.

In that Raga, रे and ध are Komal, नी is Varjit and the remaining Notes are Shuddh.

Jati: Shadav

Aroh-Avaroh: सारे गम पधसां - सांधप मपगम रे सा ॥

Vadis: ध - रे

Perf-orming Time: Ist Prahar of the Day.

Hence, the Formula of Bengal-Bhairav is:

-Bhairav without नी and Vakra ग in Avaroh (गमरे सा)-

In Mandra Sthana, Combinations such as: सा, रेसा, धधसा, धप, मप, धरेसा ॥ are taken.

Like in Bhairav, रे - ध must be taken with a Andolan: रे~, ध~ and, according to Pt.V.N.B. some say that these two Notes are Ati-Komal (lower than normal).

ध is taken in a similar manner than in Bhairav (but without the grace of नी) and combinations such as ध, ध,प - सा धप - are taken.

In Avaroh, ग is taken in a Vakra fashion although in the Tans, there will be a relaxation of the rules and a straight Avaroh (मगरेसा) will be possible. The Bhairav Meend on रे is also taken: रेमगपगमरे - रे मगपमगमरे - रेगमपगमरे.

Some give agreater importance to म, accept it as Vadi and take it in an 'open' fashion. They use, at times, रेम in a Jogiya way, but quickly restablish the Bhairav dominance by taking ग: साधसा, रेम, गमपमरे सा or सारेम, पपधप, गमधप, मपगमरे सा ॥

In Antra, the Utterang of Bengal-Bhairav looks like Bibhas as it uses पधसां-पधपसां and even पधसांरेंगं but, in Bengal-Bhairav, म is of course taken while returning: सांरेंगंमंरेंसां-and that ends their similitude.

Pt.V.N.B. said that there is also a Sampurna variety of Bengal-Bhairav in which Shuddh नी is taken, although sparingly and only in Antra. The general Chalan of that type is similar to the main type apart from the use of नी in Antra:

धॢ, नीसां, सां, सांध, नीसां, रेंरें, सां, ध, प, मपधसां, ध, पमग, मरे, सा ॥

However, in the Kramik Pustak Malika, he only spoke of the Shadava Jati Bengal-Bhairav which is the accepted version of the Rage.

Chalan:

सा, सारेसा, $^{\text{सा}}$ध ध सा, रेसाध प, मपध धसा, गम रे सा । सा, रेगमरेसा, सा धप, गग, गमपमग,

म रे सा, धमप, मप गम रे सा, रेमपधप, धमपगम , धप, मपधसां धमप, गमधसां, गमपधसां, धप,

मप गमपमगमरे सा । मपधधसां, रेंरें सां, धधसां, रेंसां, सांध, रेंरेंसांधप, मगमधधसां, सांरें मंगंमं रेंसां,

रेंसांधप, मपगमरेसा , धधसा, रेसा ॥

References: Pt.V.N.B. V, 333

SS-II, 304

Pt.V.R.P. VII, 13

Pt.Gune III, 27

SORASHTRA-BHAIRAV (SORASHTRA-TANK)

Raga Sorashtra-Bhairav, also called Sorashtra-Tank by the Scholars and named Chorayayshi-Tank or Chorasi-Tank by some Vocalists, comes from Bhairav That and can therefore, be considered to be one variety of the Bhairav group of Ragas.

Sorashtra-Bhairav, once upon the time a popular Raga, is nowadays so scarcely performed that the only time I ever heard it beeing played was when Dr.K.C.G. taught it to me. Its description has been given by Pt.V.N.B. and by B.Subba Rao.

In that Raga, रे is Komal, the two ध are used and the remaining Notes are Shuddh.

B.Subba Rao says that its Jati is Odav-Sampurna as, in his opinion, रे and प are dropped in Aroh. However, I find his Classification unsatisfying for the following reasons:

Sorashtra-Bhairav is a composite Raga. In other words, unlike other Ragas in which two or more Ragas are intimately inter-woven, Sorashtra-Tank uses at least two different Aroh-Avarohs which are not that much mixed but rather played one after the other. Hence, the difficulty in performing that Raga... .For these reasons, I prefer to call it a Sampurna Jati Raga.

Vadis: म - ध

Performing Time: Morning.

The two ध are used but Shuddh ध is much more important. In Mandra Sthana, Komal ध is usually taken: धसानीरेसा- ध नी ध सा- ध धसा॥ but Shuddh ध may also be taken: धसा नी रेसा- धसा रेसा॥ In Utterang, Shuddh ध is taken most of the time and प is dropped in Aroh: गमध-मधसां। but, in Tans for instance, मपधसां can be done. In Avaroh, सांधपम, or सांधम is played. Komal ध is taken either after the Shuddh ध phrases as an ending piece: मधसां, धपम, गम ध ध प मगम॥ or, as a separate part altogether, in a Kalingada fashion: गम प ध ध प, सां नीं धप धप मगमरे सा॥

The Note म is Vadi, Nyas and 'open': The combinations may start, stop or end on म: धपधमपगम , मधसांधम—, सांधपम—, धपगम—, म ध पम॥. In Aroh, सगम is taken when one wants to go to a Shuddh ध Utterang: ध सारे सा म , धसा नी रेसा म॥ and Arohs such as: धसामधसां or धसामधसां are permissible.

However, one can also stay in a Bhairav-Kalingada fashion up to प and play a Sampurna Aroh in Purwang: धासानीरेसा, सारेगमरे सा, सारेगम पम, मपगमरे सा but, as soon as one wants to proceed to the Utterang, one has to restablish the main form with Shuddh धा: सा, रेगम रे सा, गमपम, सा, मधा, मधासां, धाम, धापम॥ and then, to end the passage, Komal धा may be taken: मधासांधापम गम धा धा पमगम॥

The Note नी is weak in Sorashtra-Bhairav: It is slightly taken in Aroh: सा नीरेसा – धा नी सा – धासा नी सा and is usually altogether dropped in Avaroh: सांधापम – सां नी रेंसां धापमगम॥-

Because of the importance of म and of the Combinations मधा – धाम (with प dropped), Pt.V.N.B. says that a Chaya of Raga Lalit is appearant in Sorashtra-Bhairav. In fact, the Raga is a type of mixture of Lalit and Bhairav/Kalingada.

Although Komal नी is never present as a established Note, it is used (as in Raga Bhairav) as a Spasht when Komal धा is taken: गम नी धा नी धा पम But, as such, it is better to write it: गम धा धा प मगम in order to avoid a possible confusion. That Spasht of Komal नी is definitely there in the Composition I have learnt in Sorashtra-Bhairav.

In order not to go astray while performing such a Raga, one has to concentrate on the Composition and only then can the Movements and the Tans unfold themselves and come naturally. (Tans are quite permissive).

Chalan:

धा सा, नी रे सा, म, सारेगमरे सा, मगपमरे सा, धासा रेसा, साम , मधा, सागमधा पमगम (म),

मधासां, सां, रेंसां, सांरेंगंमंरें सां, नी रेंसां धापम, गम धा धा प मगम रे सा, सागमधा, सां धापमगम धापमगम,

रे गमपमगम रे सा, धाधा सा रेसा। धा नीसा मगमधा पम, मधापम, गम रे सा, सारे गम रे सा।

मगमधा मधासां, नीरेंसां, सांरेंगंमंरेंसां, सां, रेंसांधाम, धापम, धापगम, धापमगमरे सा।, रेंसां, धाम गमधाप,

मधासां, मधा नी सां, ग म नी धा नी धाप, मगमधासां, रेंसां, धापमगम, रेंगमपगमरे सा, धा धा सा नी रे सा–म॥

References: Pt.V.N.B. V, 34I – Vistars p.506 Dr.K.C.G. Recorded Class 1980-
SS-II, 377 B.Subba Rao IV, I54

PRABHAT-BHAIRAV

The name 'Prabhat' meaning 'Morning', Prabhat-Bhairav is ~~a~~ Variety of the Bhairav group of Ragas and comes from Bhairav That.

In this Raga, रे and धा are Komal, the two म are used and the remaining Notes are Shuddh.

Although Pt.V.N.B. restricts the use of Tivra मं to the Combination गमं गम while Pt.V.R.P. takes also ममंम, I I do not agree with B.Subba Rao who gives two types of Prabhat-Bhairav, as it unnecessarly complicates matters: There is actually only one Type of Prabhat-Bhairav whose Formula is:

95 perCent Bhairav and 5 perCent Lalit phrase with two म

Its characteristics are:

Jati: Sampurna

Aroh-Avaroh: सा, रेगममंम, गमपधनीसां। सांनीधापमगमरेसा॥

Vadis: म - सा

Performing Time: Ist Prahar of the Day.

According to Pt.V.N.B., some say that Ramkali and Prabhat-Bhairav are a bit similar due to the fact that both use the two म : but, as in Ramkali गमप मंपधप मंपधनीधप is done, it is quite different of the Lalit Anga of Prabhat. The two Ragas are therefore quite distinct. At last, some also say that there is a Kalingada element in Prabhat - However, this proposition doesn't make sense as in Prabhat, म is Vadi, while in Kalingada ग - प are dominant. The importance of म in Prabhat is a characteristic of Bhairav and, as the latter, is of a Gambhir Nature while Kalingada is Chanchal (light).

In conclusion, Prabhat-Bhairav is Bhairav (with Andolans on रे-धा) in which, at times, a Lalit phrase using the two म is added.

Chalan:

सा, धा ~ नी सा - धासानीरे ~ सा - रेगम रे सा - रेगमप गमधाँधा ~ प गम रे ~ रे ~ सा -

रेगममंम गम धाधा प म गममं ग मंगरेसा - मगरेसा।गमधानीसां, रेंगं रेंसां, सांनींधापमगमरेसा -

रेगममंम गमधापम गमरे ~ सा, धा धा नी सा॥

References:

Pt.V.N.B.		V,358
' ' ' '	SS	II,282
Pt.V.R.P.		V,I99
B.Subba Rao		III,24I

NOTE: For convenience sake, B.Subba Rao's Name will be subsequently written as B.S.R.

SHIVA MAT-BHAIRAV (SHIVA-BHAIRAV)

Shiva Mat-Bhairav, also called Shiva-Bhairav or even Shree-Bhairav (as B.S.R. mentionned) is a mixed Variety of the Bhairav group of Ragas and originates from Bhairav That. Scholars have said that it is a modern Version of Raga Shuddh-Bhairav of Ancient Times. It is, at present, a uncommon Raga and is seldom performed. Because of its 'rarity', Scholars have given slightly different treatments of its Notes and Chalan, however, once again, it is unnecessary to complicate matters by trying to find different types of that Raga as Shiva Mat-Bhairav is only Bhairav in which, at times a few Combinations using Vivadi Swaras are taken.

In that Raga, रे - ध are Komal, the two ग and नी are used and the remaining Notes are Shuddh.

Jati: Sampurna (or Vakra Sampurna as given by Pt.V.R.P. and M.Kri.)

Vadis: ध-रे (Pt.V.R.P. gave प-सा but it is not appealing because of its Bhairav spirit)

Aroh: सारेगमपधनीसां ॥

Avaroh: सांनीधप, धनीप, (धनीधप), मगरेसा, रेगरेसा, (नीसा गरेसा)॥

Performing Time: Morning.

The Formula of Shiva Mat-Bhairav is:

Bhairav & सारेगरेसा or नीसागरेसा ending and, at times धनीप or धनीधप

The use of ग and नी Komal bring Shiva Mat-Bhairav closer to Todi, Bhairavi, Asavari and Jaunpuri but, as its Bhairav element is 95 perCent dominant, confusion never arises. Komal ग is only used in the ending Combination of a Alap phrase or Tan: usually नीसागरेसा is taken but सारेगरेसा is also done (Dr.K.C.G.). Komal नी is rarely played and, when used, धनीप is taken in a Vakra manner or धनीधप is also done. Needless to say that a straight Avarohi phrase of Bhairav is very often taken: सांनीधपमगमरेसा and that, as in Bhairav, Andolans are done on रे and ध as well as their corresponding Meends.

Some Musicians also take Shuddh ध but use it very rarely (four-five times in the whole performance), only in a Arohi phrase of the Antra in the following Combinations either with Shuddh or Kommal नी :

गमधनीसां पधनीसां नीसांरेंसां धप or गमधनीसां पधनीसां धप ॥

Chalan:

ध धसा नीरेसा, धनीप, धनीसा, रे रे~गमरे सा, गमध~धप, गमरे रेसा रेगरेसा। गमध~धप

गमधनीसां रेंगरेंसां, रेंगमरें सां, सांध धप, धनीधप, धनीप मपगमरे सा, नीसागरेसा॥

References:

Pt.V.N.B. V, 352
" " " " SS II, 33I
Pt.V.R.P. V, 206
Pt.Gune IV, 38

M.Kri. IV, 87
B.S.R. IV, 9
Dr.K.C.G. Lecture I0/III/80
T.27-S.I-tr.I:
0000/0668

ANAND- BHAIRAV

Raga Anand-Bhairav is a variety of the Bhairav group of Ragas which can be said to originate from Bhairav That. It is, in no way, connected with Raga Anand-Bhairavi which belongs to Asavari That with ग and नी Komal. Anand-Bhairav is a mixture of Bhairav in Purwang and Bilaval in Utterang because it uses Shuddh ध. Considering all the material available on that Raga, it appears that there are 3 types of Anand-Bhairav but, as the third type mentionned by Pt.V.N.B. in which ध is Komal in Aroh and Shuddh in Avaroh, is obsolete, we can consider two types of Anand-Bhairav: The first, in which the two नी are taken, is the most accepted version and the second, which uses only Shuddh नी is a bit confusing as it looks almost like Bhatiyar.

In the first type of Anand-Bhairav, रे is Komal, the two नी are used and the remaining Notes are Shuddh.

Jati: Sampurna or Odav-Sampurna (as given by Pt.V.R.P. : ध-नी Varjit in Aroh.)

Vadis: म - सा

Aroh-Avaroh: सारेगमपधनीसां। सांनीधपमगरेसा॥ or सारेगमपम पसां।सांधनीपमगमरेसा॥

Performing Time: Morning.

The principal feature of that first type lies in the use of Komal नी in the following Combination: सां धनीपम . That usage of नी in धनीप reminds us of Alaya-Bilaval. Like in Bhairav, रे is Andolit and Meends are done around it : सा, रेगमरे~ - रेगमपगमरे~ - प गमरे~सा. The म Vadi is also Nyas and Vishranti . After having demonstrated Bhairav in Purwang, Anand-Bhairav quickly goes to Utterang and ध and नी are then omitted: प पसां रेंसां॥ The Note नी is actally weak and taken in that fashion: पसां नीरेंसां - पसां नीं रें सां नीं सां रेंगंमंरें सां . While returning, the phrase सां धनीपम or सांधनीप is taken and identify well the Raga. It is followed by phrases like पगमरे सा or रेगमपमगमरे सा which restablishe the Bhairav spirit. In fact, as the Raga goes quickly to the Utterang , the Arohi phrase सामपसां is often taken.

Chalan of the first type:

सा,रेगमरे सा, नी सा धनीप मपसा,रेसा।रे~रेगम पगम गमपम ,पगमरे सा मगमरेसासारेगमपमपसां,

,सा म प सां रेंसां रेंगंमंरें सां ,रेंनीसां,रेंसांरेंनीसां धनीपम पगमरे सा,रेगमपमगरे सा ,म प सां॥

The second type, more uncommon, has been given by Pt.V.N.B. in his Vistars but its identity is less apparent than the first type as it looks more like Bhatiyar .

It only uses Shuddh नी and its movements are more free than in the first type.

However, पधानीसा is also not done and पसा or पधापसा is taken.

The greater importance given to Shuddh धा is what renders it a bit similar to Bhatiyar:

नीसा धा - गमपधाधाप - गमधा नीनीधाप - पधापसां धाधा प-॥

In Aroh, The Purwang is using Bhairav phrases and Meends around रे :
गमरे - पमगरे - गरेगमपमगरे -॥

Usually, रे is dropped in the straight Arohi phrase : नीसागमप गमधाप गमरे सा॥.

Chalan of the second type:

सा, रेसा, नीसा धा धाप सारे सा, नीधाप सा, रेगमपमगरे सा। रे गरे गमप गमरे सा, नीसागमप,

गमधाधाप, गमपधाधाप, गमपगमरे सा, नीसागमप, गमधा नीनीधाप, नीसांधाधाप गमपगमरे सा।

मपधाधाप सां, रेंसां, गंमंगंरेंसां, रेंगंमंपंमंगंमंरेंसां, नीसां धाधा प, गमरे पगमरे सा, रेरेसा गरेसा।

नीसा धा, गमधा, गमपधाधाप, गमधाप, गमधा नीनीधाप गमप गमरे सा, नीसागमपधाप

गम रे सा॥

References:

Pt.V.N.B.	V, 336
' ' ' '	SS-II, 389
Pt.V.R.P.	V, 203
M.Kri.	VII, 45
Dr.K.C.G.	Lecture 30/VII/78 and I5/IV/80 (T.I2-S.I, t.3 I569/I77I)

BHATIYAR

Raga Bhatiyar, also called Bhatihar or Bhatiyari, is totally different from the Raga Bhatiyali and it belongs to the Bhairav group of Ragas although Pt.V.N.B. classified it under Marwa That.

Some Scholars say that the name Bhatiyar originates from its Composer who would have been Raja Bhatu Hari . Anyhow, Raga Bhatiyar which was uncommon at the time of Pt.V.N.B. , became popular (especially with Instrumentalists) only in the last decades. Therefore, it can explain to a certain extend, the differences of opinions regarding its Notes and their treatment:

Some Scholars were using only Shuddh म while others were using both the म ; some were taking only Shuddh ध while others were also using Komal ध.

In the treatment of the Notes, the importance and the usage of Tivra म was also confusing as Pt.V.N.B. used रेंनीधम॑ग and म॑गरेसा in his Swar-Vistars, which was rendering it similar to Bhankhar.

At last, some were treating Bhatiyar as a mixture of Paraj, Lalit and Kalingada while others were considering it to be a mixture of Marwa and Mand (R.Jha-I, II6).

The dangers of all these differences of opinions are quite obvious: Bhatiyar could get mixed-up either with:

i) Bhankhar (use of Tivra म in Avaroh) or with
ii) Anand-Bhairav (2nd Variety-uncommon-using only Shuddh ध and Shuddh नी).

However, despite the confusion regarding its form, the following points can be today observed in Raga Bhatiyar:

i) The two म are used
ii) Shuddh म is dominant and Vadi
iii) Tivra म is never taken in Avaroh and its use must be strictly restricted to the म॑धसा and mainly in Antra.
iv) नी is weak and taken in a Vakra fashion.
v) In Avaroh, while returning from the Tar Sthana the Combinations may be taken at times in a Mand fashion : रेंनी पधम, पगरे, सा .although this practice is prevalent in one type of Bhankar.in which only Shuddh म is used..

In order to simplify the matters, we shall only confine ourselves to the study of the most prevalent type of Bhatiyar as was taught to me by Dr.K.C.G. and Dr.L.M.M..

In Bhatiyar, रे is Komal, the two म are used and the remaining Notes are Shuddh.

Vadi : म

Samvadi:. सा

Jati: Vakra Odav-Sampurn.

Aroh-Avaroh: सारेसाम, पग, मंधसां – रेंनीधपम, पगरेसा (as given by Pt.V.R.P.).

Performing Time: last Prahar of the Night.

Bhatiyar evolves around सा and म which are both Nyas: सा is the starting Notes of the combinations and also their ending Note. Shuddh म Vadi is also a Nyas and the combinations always rest on it before returning to सा in the following fashion: म पगरेसा. The Notes मगरेसा are never taken in this order as it is necessary to go back to प in order to return to सा: मप गप गरेसा. The phrase पगरेसा can be taken in two ways according to Dr.Misra: either प गरेसा or पगरे~ सा with a light stoppage and Andolan on रे in a Bhairav fashion.

The Aroh of Bhatiyar is quite weak as सारेगम can never be taken: either साम or साध पम will be taken. साम, साधपम, मपधपम, allthese Vistars can be done and show well the Raga. On म, प, ध, all types of permutations are freely taken

नी is weak in Bhatiyar : In Aroh, it is omitted (धसा, मंधसां) or is taken in a Vakra manner: ध सा नीरेसा- In Avaroh, रेंनी धप is usually taken but सांनी धप can also be done -It can also be omitted alltogether: साधप This is especially appearent in the following combination which takes the ध with a grace of सां: सा धप सां ध पम. In Avaroh, धपम or ध म can be taken.

The use of Tivra म is strictly restricted to the phrase मंधसां and mainly comes in Antra although it may also be taken in the Mandra Sthana. In order to keep Bhatiyar distinct from Bhankar, it is importent not to use it in Avaroh as Pt.V.N.B. had given.

I feel that the Mand element should be only confined to पध मप as it is more a feature of the second type of Bhankar using only Shuddh म and moving like Mand with a Komal नी.रे : However, my opinion is not shared by Pt.V.R.P. and R.Jha who take सांध नीप धम पग in a pure Mand fashion although they also use रेंनीधपम as the alternative.

At last, just for knowledge sake and to give an exemple of the diversity of opinions concerning Bhatiyar, here are the Aroh-Avaroh and Chalan as given by M.Kri:

Aroh-Avaroh: सारे॒गपधनीसां - सांनीधपम॑पगमरे॒सा ||

Chalan: सा धधपम॑पगमरे॒सा ||

Dr.K.C.G. also sung to me a Bhatiyar in which all the Notes are non-alterated. The performing of this variety must be done in the spirit of the accepted version of Bhatiyar but using Shuddh रे instead of Komal रे and only Shuddh म .

In conclusion, the most accepted version of Bhatiyar uses the two म and one must keep in mind that its Purwang is practically non-existent (साम or साधपध) while its Utterang is rich with all the combinations possible between म, प, ध and नी. This, more than the peculiar usage of Tivra म , is a dominant factor ~~fot~~ its differenciation with Bhankar which, in the opposite, has a very strong Purwang and a weak Utterang.

Chalan: (of the accepted version):

सा धप सां ध प म पग पगरे॒ सा, ध़सा नी़रे॒सा म प ग रे॒ सा, धपध म,

मपग रे॒ सा, सा रे सा म, सामपधप म धम धपधपम सा-ध प म मपग पगरे॒ सा, ध़सा नी़ रे॒ सा

मपग रे॒ सा, सामपधपम पगरे॒सा, पग पग रे॒~सा | म॑धसां सां नीरे॒ंसां मंपंगं पंगंरे॒ंसां,

म॑धसां मं पंगंरे॒ं सां , सांनीधपम , सां नी धपम मप ग पगरे॒~सा - धपध म ||

References:		
	Pt.V.N.B.	VI, 98-Vistars p.472
	' ' ' '	SS-III, 336
	Pt.V.R.P.	VI, I39
	R.Jha	I, II6
	M.Kri.	VI, 7
	Dr.L.M.M.	Recorded Class-TI8 (5') I8-I9/VII/77
		' ' ' I9/VII/77
	Dr.K.C.G.	' '
	' ' ' '	' ' -T28 (7') I6/IX/8I

BHANKHAR

Raga Bhankhar belongs to the Bhairav group of Ragas and can be considered to come from Bhairav That although Pt.V.N.B. classified it under Marwa That (because of the use of Tivra म॑).

As for Bhatiyar which is very close to it, there are several varieties of Bhankhar which are performed today. They are:

i) The most accepted version as sung in Ratanjankarji's Composition, in which the two म are used. (given by Pt. V.N.B. , Pt.Gune and Dr.K.C.G.).

ii) Another variety of the main type , as given by Pt.V.R.P. and in which he takes, at times: $\underbrace{\text{म॑}\ {}^{\text{ग}}\text{मग}}$ -

iii) A third variety with only Shuddh म, sung by Faiyaz Khan, and in which the Purwang is very strong and Komal रे̱ more proeminent.

iv) A last variety sung in the Jaipur Gharana by Pt.Jesraji's elder Brother and by his disciple from Kabul and which is very similar to Bhatiyar (with the two म -Shhuddh म proeminent).

Let us first study the characteristics of the accepted type of Bhankhar:

In that Raga, रे̱ is Komal, both म are taken and the remaining Notes are Shuddh.

Vadi : प

Samvadi: सा

Aroh-Avaroh: नी़, सारे̱ग, मग, गमप, म, पग, म॑धासां। सां, रें̱नी, धा, म॑ग, पगरे̱सा॥(Pt.Gune).

Jati: Sampurna.

Performing Time: last Prahar of the night.

I feel that the usage of म is quite remarkable in Bhankhar as it is the exception of the rule: 'when, in a Raga, two forms of the same Note are used (ex. म/म॑ or नी/नी̱), the Shuddh form is taken in Aroh and the Vikrita form in Avaroh. In Bhankhar, the two म are taken in Aroh-Avaroh both, according to the phrases.

Shuddh म is taken in Aroh: ममप and Avaroh : मग

Tivra म॑ " " " " : म॑प , म॑नी, म॑धासां and Avaroh: म॑गरे̱सा, धाम॑ग.॥

Bhankhar Combinations are richest in Purwang and evolve around सा, म, प . Komal रे̱ can be stressed in a Bhairav fashion but never as strongly and with such a heavy Andolan than in Bhairav: सारे̱ग, रे̱मग, मगरे̱ ~ सा . It also

can be dropped in Aroh:नीसा,गमप .Shuddh म is freely taken:गमप,मप,मग. While returning to सा:मगरेसा can be done or,like in Bhatiyar :पगरेसा is often taken unless one returns with the phrase:मंगरेसा. Tivra मं is inserted between phrases using Shuddh म in the following manner: सारेग,रेमग,मंग , मंगरेसा,गमप ,गरेसा॥

When we want to go beyond प,we must omitt it in the Aroh-Avaroh combinations: गमप मंधामंग मंनीधामगरेसा .Same thing while going to the Antra: मंधासां,is played (like in Bhatiyar) and is followed by नीरेंगंरेंनीरेंसां,मंनीधामं गरेसा.From the above phrases,it is quite obvious that Bhankhar,although classified as a Utterang-Pradan Raga ,has got a very weak Utterang and that the majority of its Combinations move in Purwang.

As described by Pt.V.R.P. ,Bhankhar is performed in the same fashion although,at times ,he takes the two म in a Avarohi phrase,one after the other:रेंनीधामंमग and मंग मग but the general spirit of the Raga is unaffected: सानीरेसा,ग,म,पमग,मंधामंग,पगरे सा,नीनीसारेग॥Therefore,I feel that we cannot consider it to be a separate type in itself.It is rather nothing than a variation of the main type.

Faiyaz Khan's Bhankhar,while totally preserving the spirit of Ratanjankarji's type,uses only Shuddh म and can be considered as another variety.The usage of Shuddh म only,makes sense as it allows an easier differenciation with Bhatiyar which uses the two म.

KhanSaheb seems to have given a greater importance to Komal रे than in the first type but the Raga Combinations are also more abundant in Purwang:

धासारे सा, सारेग,रेगमग,सा रे रेग गम गमगरेगरेमग ,रेगरेगमग रेगमप ,मग,रेग,रेगमग,मप मप मग ,प,प गरे सा सारेग गम मप प पसां सांरेंसां ,सां धाप, ,सां प रे ,सांरेंसां रेंनीधाप,सांनीधाप पप मम ग रेरे गमप ,रेगमपमगरे, रे रे गम रे सा॥

The third variety of Bhankhar (Jaipur Gharaba) is very similar to Bhatiyar.The Mand element is proeminent and धा is more stressed than in the two first types.Although the two म are used,Shuddh म is,by far,dominant and Dr.K.C.G. ,while demonstrating this variety to me,did n't ever take it frankly (although he said that both म are taken):

Chalan (of the third type):

सागमधा⁀प मप ग पगरेसा, सागमधा⁀पधनी धापधाप पगप^{ग}रे सा, सागमधा—प,

सासागमपधनी धापधा मपधा प .In Antra: प सां सांसां नीधानीरेंसां धाधानीरेंनीधा

मपधा प पगप^{ग}रे सा,सागमधा—प||

In conclusion, we can consider three types of Bhankhar out of which, the first variety is the most common.

Chalan: (Ist type)

सा, नीरेसा, धासा नीरेसा, सा गमप मप मग मंगरेसा, नीसा ग म प , मंधामग, पगरेसा, गमप मंधामंग

मंनीधामंगरेसा, गमपमपमग | मंधासां सांसां नीरेंसां , नीरेंगंरेंनीरेंसां, मंनीधामंगरे सा, नीसा

गमप मप मग , पगरे सा, नीसा ग म प||

To close the chapter, we can rapidly examine the differences between Bhatiyar/Bhankhar.

The usage of मं is not sufficient to differenciate them because both the Ragas have varieties using only Shuddh म or both म.We must, therefore, turn ourselves towards their important Notes and Combinations:

COMPARATIVE CHART OF BHATIYAR/BHANKHAR

Nb	Comparison Points	BHATIYAR	BHANKHAR
I-	Vadis	म - सा	प - सा
22-	Nyas/Vishranti	म - सा	सा - म - प
3-	Purwang	weak साम or साधा never सारेगम	strong सारेगमप
4-	Utterang	strong मपधानी in every types of Combination	weak , मंनीधामंग or मंधामंग never मपधानी

References:

Pt.V.N.B. VI,IO4 (473)
' ' ' ' SSIII,33I
Pt.V.R.P. VI,I44
Dr.K.C.G. recorded class

R.Jha I,II6
M.Kri. VII,35
Pt.Gune IV,49
T27(7') I,tr.I-0925/I2I2
T28(7') I,tr.3-0962/II50

MADHU-BHAIRAV

Madhu-Bhairav, a variety of the Bhairav group of Ragas, is an entirely new Raga which is nowhere mentionned in the Raga-Sangeet Shastras. Howevr, certain Musicians like Pt.Lal Mani Misra took a liking for it and performed it a number of times until it got popularised but, only to a certain extend. Time alone will tell whether it will become obsolete or established.

In Madhu-Bhairav, ध is Varjit, रे and नी are Komal and the remaining Notes are Shuddh.

Vadi : प (or म -according to the emphasize one may wish to give
Samvadi: सा to प or म in the performance of the Raga).
Jati: Sadav (ध Varjit)
Aroh-Avaroh: सारेगमपनीसां - सांनीपमगरेसा ॥
Performing Time: Morning (like the other Bhairav Ragas).

I personally feel that, Madhu-Bhairav existence is justified by the sole fact that it certainly doesn't have less aesthetical appeal than that other new-Raga, Bairagi-Bhairav (also called Bairaga), which has been, of late, rendered so popular by Pt.Ravi Shankar and Ali Akbar Khan.

In fact, it can either be understood to be Bairagi-Bhairav (सारेमपनीसां-सांनीपमरेसा॥) in which ग is added, or Ahir-Bhairav (सारेगमपधनीसां - सांनीधप मगरेसा ॥) in which ध has been suppressed.

In other words, one can rightly say that its Purwang is of Ahir-Bhairav and its Utterang of Bairagi-Bhairav.

As the Raga is not as yet established and doesn't have any regulations concerning its Notes treatment, one can put more stress on रे, ग, म or प. and make the Combinations end more specially one one of these Notes.

This is the problem with which we are always confronted when we deal with modern Creations of Ragas: They do lack of definite Rules and Forms and their performance is more of a Scale than of a Raga.

Chalan:

नीसा पनीसा रे~सा, रेग रेगम ग मे रे सा, रेगमपगम रे~सा, गमप मप गम म प ,प ,
पमरे~गमनीप ,मनीप, नीप गमप गम रे~सा, नीपनीसारे~सा, म,म प सांनी सां ,नीसांरें गंमं रें
सां, गंमंपं गंमंगं रें~सां ,पसां नीरेंसा नीपमग गम मप पनी नीसां नीप ग मपमगम गरे सा, रेगरेमगरे सा।

JOGI-ASAVARI

Jogi-Asavari, a variety of the Bhairav group of Ragas, is probably a modern Raga as no mention was made about it in the Ragas Shastras. The only written references on that Raga have been given by Pt.V.R.P. who understood it in the same light that Dr.K.C.G. who taught it to me, and by B.S.R. who seems to have misunderstood it. I shall therefore, consider as existing, only one type of Jogi-Asavari which is Jogiya in which, in Tar Sthana, Asavari phrases are taken .

In Jogi-Asavari, two रे, ग and नी are taken, धा is Komal and the remaining Notes are Shuddh. In Aroh, ग and नी are Varjit.

Vadi : सा

Samvadi: प

Jati : Odav-Sampurna. (ग-नी Varjit in Aroh).

Aroh-Avaroh: सारेमपधासां - सां, रेंनीधाप ,or सांरेंगंरेंसां, रेंनीधाप, धापमग मरेसा ||

Performing Time: 2nd Prahar of the day(B.S.R. says 2nd Prahar of night (?).

One can say that the Purwang is of Jogiya and the Utterang of Asavari; however, their demarcationline is far from beeing that obvious:

One must perform Jogi-Asavari in a pure Jogiya spirit and add ,here and there, in Tar Sthana ,as grace Notes ,the Asavari phrases with Shudd रे and sometimes ग Komal - sparingly enough not to make the Asavari proeminent. These Notes are added in the same manner as the Komal नी and ग Shuddh of Jogiya (see p.31-32).

The Asavari phrase is even often dropped alltogether while returning from the Tar Sthana in Avaroh and pure Jogiya is taken. Indeed, Jogi-Asavari is 90per cent Jogiya and 10 percent Asavari.

सा,

Chalan:

सा, रेमपधासां, रेंमें मपं धामें पंधा पधासां ,सां रेंनीधाप पधाम गम गरे सा, रे रेम मप धाप धासां, सांरेंगंरेंसांरेंगं रेंसां रेंनीधाप ,मपधारें सां, रेंनीधाम पधानी धाप मगम गरे सा,मम प धारें सां धासांनीरेंसां नीधाधाम मपधानीधा मगम मगरे सा,रे म म प ,धाप धासां ,सांनीरेंसां ,रेंनीधा प, धाम धाप नीधाप म गमग रेसा,रे मम प धा प धा सां ||

References: Pt.V.R.P. V,37 B.S.R. II,173
Dr. K.C.G. recorded class T12(7') II,tr.2 -2112/2196

AHIR-BHAIRAV

Ahir-Bhairav, a variety belonging to the Bhairav group of Ragas, was not common in the time of Pt.V.N.B. .It is only of late that it became very popular and is always performed by the Artists.

Despite the presence of Shuddh धा and Komal नी which reminds of Kafi in its Utterang, its Purwang is of Bhairav, the Raga is performed in a Bhairav spirit and, therefore, classified under Bhairav That.

Apart from the importance given to म, there are no conflicting views concerning that Raga which is, in Dr.K.C.G.'s words 'as easy as Bhairav-Bahar is difficult to perform'.

In Ahir-Bhairav, रे and नी are Komal and the remaining Notes are Shuddh.
Vadi : म
Samvadi: सा
Jati: Sampurna
Aroh-Avaroh: सारेगमपधनीसां - सांनीधपमगरेसा ||
Identifying phrase: धनीरे or नी धनीरे ||
Performing Time: Morning.

Truly speaking, धनीरे apart, Ahir-Bhairav lacks totally of a definite set of rules and its playing is more of a Scale than of a Raga. However, shortcomings apart, it does have a definite aesthetical appeal which, by itself, fully justifies its existence.

Most of the Authors have emphasized the importance of म as Vadi, Vishranti and Nyas - which is understandable because, in Bhairav itself, म is strong - but, despite all, I feel that one should not over-emphasize it because, in Ahir-Bhairav, प is as important as म if not more. This can be well understood when we come to the actual practice of the Raga:

Ahir-Bhairav will sound very good with a साप Drone on the Sitar and doesn't require at all a साम Drone (as is used in Bagueshree, Kedar, Pahadi etc...). If म is the Dominant, it will automatically call for धा which will then, be given an unwanted importance in Ahir-Bhairav. The Note म, with सा and धा (सामधा) would tend to anihilate प or, at least, to render it so weak that, while going to the Utterang, प would be dropped for धा in the following manner: गमधानीसां - But, as corroborated by all the Authors studied, मधा is not a feature of Ahir-Bhairav although it can be taken at times. (Actually, only Pt.V.R.P. used it once or twice in his Vistars)

As a rule, मपधा is taken in Ahir-Bhairav. Therefore, it is advisable to tune the Drone to साप so that we may give justice to प which can also be Vishranti.

Now, let us examine the Notes-treatment in Ahir-Bhairav:

In Alap, रे is taken in a Bhairav fashion and is approached from म or ग in a descending Meend: गम रे~ ,प मग म रे~ . The Andolan is lighter and shorter than in Bhairav.

ग is more important in Aroh than in Avaroh : रेग , गमप मग मरे and one must not stay on it too long as we have to proceed either to म,प or return to रे. If ग was Nyas and starting Note, Ahir-Bhairav would loose its identity and the Combinations would show Khamaj or Bihagra: (गमपधानीधा मपधा गमग). Therefore, ग must remain weak.

Combinations can show the म and rest on it: रे~ गम—, पम—, रेगमपम—धापम—, नीधापम—, गमपधानीधाप गपम—and म is 'open' but calls for the प which restablishes the stability: रेगम—म—गम—म—मप—प-धरेगमप . The Note प is also 'open' and can be the central Note of the Combinations around म, प, धा and नी : रेगमप पधानीधाप मपधाप धानीसांनीधाप ममपधाप गमरे~.॥

धा can also be given some importance and can be shown in the following manner: रेगमप धाप नीधा धाप पम पधा प , पधा धानीधा मधा प -Some Vistars can omit प in Aroh which favors the धा but, ultimately, they return to प: रेगमप गमधा-प, गमधाधाप, मपधा नीधा-प , गमधानीधा-प . धा is also the starting Note of the identifying phrase : धानीरे or नीधानीरे~सा॥ and is usually taken from नी : नीधा नीधा नीरे~सा ॥ One can reach सा by the Combination धानीसा but, if one wants to go further, it will be necessary to proceed with धानीरे.॥

At last, Shuddh रे can be taken at times in Antra, as a grace-Note although this practice is seldom performed by the Artists. All the Authors have spoken about that peculiar use of रे but none of them gave it practical demonstration in their Vistars. However, I had the chance to hear that Tar Saptak Shuddh रे which was beautifully brought in a fast Meend by Dr.K.C.G. who used it in the following phrase:

गम मग मप पम मपधा धाप पधानी रें सांनीधानी धाप मगपम गरे~सा॥

Taken in that manner, Shuddh रे sounds very beautiful and it doesn't alter in anyway the spirit of Ahir-Bhairav. Of course, it must never be there as a established Note but only as a grace-Note.

Ahir-Bhairav is very close to Bhairav-Bahar which we will study next page. In order to keep their identities distinct, it is necessary to avoid totally the Combination नीप in Ahir-Bhairav as it is a Bahar phrase. Therefore, in Ahir-Bhairav , नी धप must always be taken.

Chalan:

नी ध नीरे रेसा, नीरेसा, नी धप, धनीसा, नी ध धनीरे∽, गमप गमरे ग रे नीसा-

धनीरे रेग म ग रे∽, रेग ग म रे∽सा, , धनीरे∽, रेगम म पम , रे गमपम , गमपधपगमपम ,

ग रे∽ सा, - गम म म प, प मपध प धप नी धप, रेगमपधनीध म पध प, गमध प धनी धप

गमप मगम रे∽ म ग रे∽नीनीरे सा, धधनीरे∽सा, रे गमपधनीसां सां नीधनीरें∽ रें∽सां,

गम धनीसां, म धनीरें , म ग प , प प ध सां नी नी सां , रें∽गमपधनीसां, रेंगंमं रें सां, धनीरेंगंमंपं

रेंगंमंरें सां, सांनी धप, नी धपम, धपमग, पमगमरे नीरे सा , रेगमपधनीसांनीधपमगरे सा,

नी ध नी धनीरे∽ सा ॥

References:	Pt.V.N.B.	V,346
	' ' ' '	SS-II,359
	Pt.V.R.P.	V,193
	R.Jha	I,299
	M.Kri	VI,I
	R.Waze	I,79
	Dr.K.C.G.	recorded class -T28 (7') I,tr.3 -1578/1656 18/IX/81 in his residence.

BHAIRAV-BAHAR

Raga Bhairav-Bahar belongs to the Bhairav group of Ragas because, despite the fact that it uses some Bahar material, its Bhairav spirit is predominant. However, it cannot be considered to originate from Bhairav That as it uses too many Notes.

It is not totally correct to say that its Purwang is of Bhairav and Utterang of Bahar as the Bahar element is rather covered and as it is closer to Ahir-Bhairav than to Bhairav. I feel that it sounds like a elaborated Ahir-Bhairav in which some Bahar phrases are intricately interwoven. The result of that subtle blending creates a Raga which is more dignified than Ahir-Bhairav, which has its own individuality and which, in Dr.K.C.G.'s words 'stands on its own feet'.

In Bhairav-Bahar, two रे, ग and नी are taken and the remaining Notes are Shuddh. There seem to have been another variety in which Komal धा was used instead of Shuddh धा but, as it has only been mentionned in the texts without beeing explained, I shall confine myself to the study of the prevalent type using Shuddh धा.

A few minor differences are found in the Ragas Shastras about its movements and Notes treatment. For instance, Pt. Gune frankly takes Bahar in the Aroh of the Utterang. He gave: सारे, सा, म, प, गम, नी धा नीसां ॥ which may sound too obvious because of the Komal ग. Pt. Vishnu Digambarji's disciples take a totally original ending phrase which is not found in any other Raga: पमगरे गरेसानीरेसा ॥ However, that Combination is not compulsary, and many other Artists who belong to other Gharanas, do not use it. Pt. Gune's distinction apart, we can consider that Bhairav-Bahar form is unique.

Vadi : म (as given by Pt.V.R.P.)
Samvadi: धा "
Jati: Sampurna "
Aroh-Avaroh: सारेगमपम, म धानीसांनीरेंसां - सांनीधापमगरे, गरेसानीरेसा, नीधासा ॥
Performing Time: Morning.
The Purwang (सारेगमप) is moving exactly like in Ahir-Bhairav with the Meends on रे, a weak ग, a म which is Nyas and an equally strong प.
The Utterang uses several specific Combinations which show well the Raga:

All of them are woven around धा, नी, नी, सा and रे: नीधासा नीरेसा रेनीसा सा नीधा नीधा सानीरेसा- धानीरे can also be done, like in Ahir-Bhairav but sparingly, in order to keep the two Ragas distincts - पधानीसा can also be done at times but, it is better to take मधासा, मनीधासा - Even मनीधानीसा and पनीधानीसा नी रेसा can be taken - The Combination नीप has to be often taken: नीप मनीप नीमप गमनीप and, as we have seen, this is peculiar of Bhairav-Bahar and not found in Ahir-Bhairav.

In the Purwang, the Notes सा, रे, ग, म and प are taken in the same manner as in Ahir-Bhairav with the Meends and light Avartan on रे, a less important ग, a म Nyas and a प equally proeminent.. The Phrase रेगमपमरे गरे सा has to be played sparingly and only as an ending phrase of a long passage.

Raga Anand-Bhairav (p.44-45) is somewhat close to Bhairav-Bahar as its specific Combinations are:

मपसां रेंसां रेंनीसां धानीपम पगम गरे सा मपसां ||

But पसा is absent of Bhairav-Bahar and सां नीधा नीधा प (which, in Anand-Bhairav is taken in a Bilaval fashion with Komal नी as a grace-Note is not exactly the same in Bhairav-Bahar with Komal नी as an established Note which should be taken In सां नीप. At last, Anand-Bhairav is Utterang-Pradann and goes immediately to Tar Saptak which is not the case for Bhairav-Bahar which is neither Purwang-Pradann nor Utterang-Pradann.

Chalan:

सानीसारेसारेनीसा नीधा नीधा सा नीरेसा, नीधासा नीरेसा रे गमपमगमरे सा नीसा म मप

मपगम गरे रे पगमरे नीरेसानीसा धानीधा - सा रेगम मनीप नीमपगमरे सा, म—धा

नीधा सां नीरेंसां, गमधानीसां नीरेंसांरेंनीसां -सां नीप मगम रे, सां धा नीप, सां धानी

धा सां नीरेंसां सां रेंगंमं रें सां, रेंनीसां धा नीप मप गम रे, सारेगमपमगमनी धानीसांरेंनीसां,

सां नीपमगम रे—म—मप पनी पनी मपसां धा नीप मगमरे, सां-नीसांरेंसांरेंनीसांनी धानीमगमरे,

रेगमप मनीप नीधानीमप मपनी धानीसांनीरेंसां धानीसां-नीपमगमरे—, म—, नी—धासां नीपरे

रेसा रेगमपमग रे गरे सा, नीधासानीरेसा ||

References: Pt.V.R.P. IV,117 - R.Waze I,81
Pt.Gune IV,48 - M.Kri VI,4
Dr.K.C.G. recorded class : T12(7') I,tr.3-1569/1735
T28(7') I,tr.3-1578/1665

- UNCOMMON VARIETIES OF THE BHAIRAV GROUP OF RAGAS -

DEVRANJANI

Raga Devranjani, also called Devranji, is a Karnatak Raga which, only recently, became incorporated in the Hindusthani Raga Sangeet. However, despite its novelty, it remains a very uncommon variety of the Bhairav group of Ragas.

There is some difference of opinion regarding the Note नी : Pt.V.N.B., Pt.Gune and B.S.R. take both नी while Pt.V.R.P. only uses Komal नी - (the Karnatak Devranjani only uses Shuddh नी)- Anyhow, नी beeing a very weak Note, it doesn't affect the spirit of the Raga.

In Devranjani, रे and ग are Varjit, ध is Komal and , either both नी or only Komal नी may be used.

Vadi : सा
Samvadi: म
Jati: Odav
Aroh-Avaroh: (Pt.V.N.B.) सा,म,मप,ध,प,ध,धसां| सां ध ,नीसांध,नी धपम सा ||
(Pt.V.R.P. साम,मप,नी ध नी धसां| सां नी ध नी धपधम,मसा||

Performing Time: Morning.

In Devranjani, रे and ग beeing Varjit, the Purwang is nil and the Raga is Utterang Pradann which explains its mornihg Performing Time.

The Note सा is a starting Note and Vishranti. Combinations सा म | -with a म 'open'-and म सा in a slow Meend, are done . The Note म is also a Nyas. The Note नी is very weak and usually not taken in Aroh: धसां | apart from an accasional नीसां ध and a rare धनीसां| . In Avaroh, सां ध is taken with a grace of Shuddh नी : सां नी ध and Komal नी comes, as a grace and not as an established Note, in the Combinations: सां ध नी - धप , धनी धप, ध नी - धप || The only difference in Pt.V.R.P.'s type is that he takes ध with a grace of Komal नी in Avaroh: नी ध नी ध | . At last, Pt.Gune seems to implicate that there is a 3rd variety of Devranjani using only Shuddh नी .(may be the Karnatak Devranjani) but, that again, is of no consequence.

In my opinion, Devranjani is like Jogiya amputated of रे̲: Komal रे̲ apart, their respective Aroh are similar: सामपध̲सां / सारे̲मपध̲सां ||. Moreover, both the Ragas use the two नी as graces in Avaroh. In this regard, one can say that Devranjani Formula is: Jogiya minus रे̲.

Chalan:

सा, म, म, मप, ध̲, प, ध̲प, प म सा- सा म सा, साम सा, मपध̲प ध̲सां, सां नीसां ध̲ नी ध̲ पध̲

म सा, म, मप ध̲प ध̲सां, नी ध̲सां, सांध̲ नी̲ध̲प म ध̲पध̲मपसां, सां ध̲, ध̲नी̲ध̲प म सा,

सा, मपध̲सां, मपध̲ ध̲सां, मपध̲नीसां, मंसां नी ध̲ नी̲ध̲प मपध̲ प म प म सा, सा—म—पध̲पध̲सां ||

Three types can be considered :

i) with both नी mainly as Avarohi grace Notes (Pt.V.N.B.)
ii) with only Komal नी̲ (Pt.V.R.P.).
iii) with only Shuddh नी (Karnatak Anga).

References:

Pt.V.N.B.	V, 386 SS-IV, 604	- Vistars p.5I2
Pt.V.R.P.	VI, 33	
Pt.Gune	III, 3I	
B.S.R.	II, 26	

DESH-GAUD

Raga Desh-Gaud is a very rare variety of the Bhairav group of Ragas. Pt.V.N.B. is the only Author who described it ,and recalls having heard it sung by a Muslim Singer.

In Desh-Gaud ग and म are totally Varjit ,रे and ध are Komal and the remaining Notes are Shuddh.

Vadi : प (or सा)
Samvadi: सा (or प)
Jati : Odav
Aroh-Avaroh: सारेसा, पधनीसा। सानी धप, सारेसा॥

Although Komal रे is supposed to be taken in a Vakra fashion :सारेसा, there is,in actual practice,a relaxation of the rules as रेप and परे are unavoidable.So,Combinations such as पारेसा, सारेप and सांनी धपरे, पारेसा ॥ are permissible.The रेप phrase brings Desh-Gaud close to Shree although it quickly gets differenciated in Avaroh as the latter uses Tivra म and ग while Desh-Gaud remains with an empty Avarohi Purwang.

Chalan:

सारेरेसा, धधपप, धध, नीसा, नीसा, रेरेसा। सारेसा, प, रेधधप, धनी धप, रेपरेसा। प रेधप,

पध प, धपध, नी धप, पधप, सारेसासारेसा, रेसा प धप, नी धप, नी धनी धप, धधपनी सां।

नी धप सा, रेप सारेसा। धधपधनीसां, सांसां, रेंरें, सां, धनीसांरेंसां, नीसांरेंसां, नी धप, रेपपधप

सांनी धप, नी धपरे, परेसा ॥

References: Pt.V.N.B. SS -II, 286
Dr.K.C.G. recorded discussion in his residence on 20/IX/81
T28 (7') I,3 -1578/1662

MEGHRANJANI

Meghranjani is another rare variety of the Bhairav group of Ragas and has been described by Pt.V.N.B. and B.S.R. .

Devranjani, Desh-Gaud and Meghranjani have all got one point in common- They all are amputated of two Notes in a row: रे-ग are Varjit in Devranjani, ग-म in Desh-Gaud and प-धा in Meghranjani. Moreover, in the contrary of the two former Ragas which had an empty Purwang and a strong Utterang, Meghranjani has a strong Purwang and no Utterang.

In this Raga, प and धा are Varjit, रे is Komal and the remaining Swaras are Shuddh.

Vadi : म
Samvadi: सा
Jati : Odav.
Aroh-Avaroh: स, रेगम, नीसां सांनी, मगरेसा ॥
Performing Time: 4th Prahar of the Night.

प Varjit automatically renders म dominant and Nyas. The Combinations on सा, रे, ग and म bring Meghranjani close to Lalit and indeed, it must be performed in a Lalit Anga. The two Ragas get however, differenciated because of the धा Varjit in Meghranjani.

There is another variety of that Raga which uses the two म in order to re-enforce its Lalit Chaya.

In both the types, नीरेगम is usually taken although सारेगम and नीसागम can also be used at times. The Combination गा म is taken from time to time as well as सा म . One can say that its Formula is Lalit minus धा .
It is a slow-moving Raga which sounds best in Vilambit Laya.

Chalan: (Shuddh म Type)

नीरेग, गम, रेगमरे सा, नानारेगम म , रेगम, नी सां, नीरेंसां, रेंसां मग मगरेसा नीरेम। ^{म}सा रेगम,

ग रेसा, म, नीसांरेंरेंसां, नीम, ग, मरेगरेसा, नीरेगम, सा रेगम, नीसागम ॥

(two म Type)
नीरेगम, म, ममग, रेग, मग, रेसा ॥

References: Pt.V.N.B. V, 369 -Vistars p.5II
SS-II, 268
B.S.R. III, I5I

JANGULA

Jangula or Jangla is an uncommon Raga which has two varieties:one in Asavari That and the other in Bhairav That.We shall only describe the latter which belongs to the Bhairav group of Ragas.

In that Raga,both धा and नी are taken, रे is Komal and the remaining Notes are Shuddh. Its Vadi is म and its Jati Sampurna.

Shuddh धा is more important than Komal धा which is used very rarely, usually in a Avarohi fashion धाप although it can be taken,at times ,in Aroh: धानीसा .Komal धा can never come after Komal नी.

Shuddh धा ,more frequently performed,is used in conjonction with नी taken in the phrase: धानीप.

Shuddh नी is usually omitted in Aroh unless it is taken in the Combinations : नीसा, धानीप or धानीसा || In Avaroh, नी can be there as a grace-Note of धा or धा : नीधा, नीधा || .Komal नी is more proeminent than Shuddh नी because the धानीप phrase if often repeated.

The धानीप phrase reminds of Bilaval but,no confusion arises as Jangula is performed in a Bhairav spirit.However,Jangla is close to Raga Anand-Bhairav which uses सां धानीप म पगमरे सा, मपसां .The mouvments in Purwang, धानीप and पसां are common to both but the usage of धा Komal differenciate the two Ragas.One can say that Jangula Formula is a bit like Anand-Bhairav with both धा.

In my opinion,that Raga doesn't have a lot of appeal because it lacks of a definite identity.To render it,one has to alternate phrases with Shuddh धा and Komal धा and blend them as harmoniously as possible.

Chalan:

म, गम, गमपमगरे, सा, सारेगम, मप, म, गमपमरेसा | म, गमप, पसां, धानीप, गम नी धाप, मपधा(नी)प, मग, मरे, सा | सा, प, म, गमरे, सा, सां, धाप, गमप, मरेसा, रेंसांनी धाप, मपधानी, प, गमपम, रेसा | गम, मप, पधा, पसां,, नीसां, रेंसां, धानीसां, नीसां, धानीप, गमपधानीसां, धाप, म, नी धानीप, म, गमरे सा | पपसां, रेंसां, मं, गंमंरेंसां, नीसां, धानीप, मपगमधासां, गंमंपंमंगंरेंसां, रेंसां, नीसां, पधानीप, मगमरे, सा | मगरेसा, धापमगरेसा, सां धानीप, मगरेसा, सांरेंसांनी धानीपमगरेसा, सांरेंगंमंपंमंगंरेंसांनी धापम, गमपधानीपम पमगरेसा ||

References: Pt.V.N.B.: V.4I4 -Vistars p.5I5 / B.S.R.: II,I50-

JHILAF

Jhilaf is an uncommon Raga whose creation has been accredited to Hazrat Amir Khusru. There are two types of that Raga : One in Asavari That and the other in Bhairav That. We shall consider the second type as it belongs to the Bhairav group of Ragas.

There seems to be some confusion about the form of Jhilaf:

-B.S.R. considers 2 forms of Jhilaf (Bhairav Anga):

i) Odav Jati with रे and नी Varjit
सागमपधसां - सांधपमगसा ॥

ii) Shadav-Sampurn Jati with रे Varjit in Aroh
नीसागमपधनीसां - सांनीधपमगरेसा ॥

-Pt.V.N.B. recognizes only one version of Jhilaf in which रे and नी are very weak: रे is taken so rarely that he only used it once (in a Avarohi phrase: पमगरेसा) in eight lines of Visters. The Note नी is only there as a grace-Note नी ध although he took it once or twice in Aroh : सांनीसां, नीसां-but धसा is done 95 percent of the time. He gave ध for Vadi and said that it is to be performed im the Morning.

I personally feel that Pt.V.N.B.'s type has more appeal mainly because, taken as a Grace-Note, नी enhances the Scale and gives some 'colour' to a Raga otherwise dull. But, this is a question of individual liking although I find aberrant that such a 'small' Raga should have several varieties...

Chalan: (Pt.V.N.B.'s type)

सा, गम, प, प, प, ध, ध, सां। सा, म, गमप, प नी ध, पधसां नी धप, मगमध, प, मपगम, सा, गम, मप, मग, सा। पपधसां, नीसां, गंमंगं, सांनीसां, पपमगम, पधसां, सांनी धपमगसा, गसा मगसा पमगसा ध पमगसा, सांनी धपमगसा। म, मप, पध, सांनीसां, सांगंसांनी धप, पधसां, धप, मपमग, सग, मप, धप मपमग, सग, मप , धप, सां धप, मधपमग सा, गमपमधपधसांमंगंसां, धसां नी धपमग पमगरे सा ॥

References: Pt,V.N.B. V,403- Vistars:p.5I4
B.R.S. II,I67

-BHAIRAV GROUP OF RAGAS : CONCLUSION-

The number of Ragas classified under Bhairav Anga is quite impressive when we take into consideration that most of these Ragas have got more than one variety.

In addition to the 23 Ragas (mentionned in the Syllabus of Studies for Doctorate of Music), the remaining 5 most uncommon Ragas of Bhairav group have also been treated.

In order to close that exhaustive Study of the Bhairav types, it is necessary to add to the aforementionned 28 Ragas, the Raga Gauri (Bhairav Anga) which I have purposely not treated in this Chapter as it has been classified under a group of its own (Gauri group: comprising of Gauri, Lalita-Gauri and Chaiti-Gauri).

I have taken the liberty to include Raga Jogi-Asavari in the Bhairav group (although it had been set aside in the Syllabus of Studies) as I consider it to be Jogiya based and therefore, its sub-variety.

I have also purposely omitted Raga Paraj (classified under Bhairav group in the Syllabus of Studies) as it actually comes under Purvi Anga Ragas group.

At last, in the contrary of Pt.V.N.B., I have excluded Raga Lalit-Pancham from Bhairav group as I think that all Lalit based Ragas should come under a separate Lalit Anga group which would include Raga Ahir-Lalit also left aside for the same reasons.

Raga Bhairav is the life-force of that group and must be thoroughly understood before attempting the study of its derived varieties.

It is erroneous to think that all these varieties stand on an aesthetically equal footing .Actually, several of them are totally devoid of the two components of a 'good' Raga which are, on one hand, Musicality, and on the other, Individuality or Identity.

A rather formless Raga like Kabir-Bhairav is a burden to the Raga-Sangeet as well as amputated varieties like Devranjani (रे-ग Varjit), Desh-Gaud (no ग-म) and Meghranjani (no प-ध) which are Musically very frustrating .Can there be any aesthetical appeal in the नीरेगमनीसांनीमगरेसा of Meghranjani ? and in Gunkari deprived of the life-giving grace-Notes of Jogiya ?

It appears that such Ragas have been created either by 'maiming'

a complete Raga form or that they originated from a 'negative' mistake of the Artist. It may happen for instance that, while performing, a Musician takes a foreign Note by mistake and that, unable to cover it up, he starts improvising around it and establishing it as a Note... His undicriminating disciples raise a hue and cry about their Master's genius and start performing that alterated version which , with time , comes to be included in the already long list of Ragas...

I am not trying to deny the importance of the 'mistake' in the Creative process but rather, its undiscriminated use which has allowed such Ragas to find their way in the Raga Sangeet Shastras. Their presence only tendsto create more complication and confusion and doesn't bring anything else than a severe headache to the Scholar who wants to analyse them.

If the Ragas of the Bhairav group are many in number , their formation is not that complicated as they are made either by adding or by removing Notes of their main-stream, Raga Bhairav: for instance, omit the नी of Bhairav and you get Bengal-Bhairav, drop also म and you get Bibhas . Similarly, add Tivra म to Bhairav and you get Prabhat or play Bhairav with an occasional धारेगरेसा ending phrase and grace of Komal नी and you get Shiv-Mat Bhairav.

The complication starts when a Raga has several varieties like Ramkali (4 types), Bengal-Bhairav (2 types) etc. . It also happens that the varieties of a Raga clash with the varieties of another Raga (as in the case of Bhatiyar and Bhankhar) and that can become quite confusing...

In the recapitulation, I have attempted to order the Ragas in four categories determined by the use of धा :

i) with Komal धा
ii) with both धा
iii) with no धा
iv) with Shuddh धा

-RECAPITULATION OF THE BHAIRAV RAGAS: (DIFFERENT TYPES)-

I - **BHAIRAV**	सारेगमपधनीसां सांनीधपमगरेसा/नीसागमध/मपगम रे~/V: ध-रे pos.Spasht of नी in Avaroh/Nyas ध-रे/म strong/Purv.
2 - **KALINGADA**	सारेगमपधनीसां सांनीधपमगरेसा/(O.T.): सागमपधनीसां/गमपगमरे/ Nyas ग-प/no Andolan/light/Dadras/Utterang/ V: प-सा
3 - **GAURI**	सारेगरे गगमपम पधनीसां सांनीधपम धमप मरेग रेगरे नीसानी/ पधपध मप ग, रेसा रेनी main comb./ ग-नी importent/ sunset/Shuddh म/ F: Kalingada & Gauri
4 - **RAMKALI**	V: प-स (1) सारेगमपधनीसां सागमपधनीसां (O.T.) सांनीधपमगरेसा/2 म-नी मंप धनी धनी धपे fast/गमप मंप धप/F:Kalingada&मंप धनी ध 2 सागमपधसा सानीधपमगरेसा: 5-7 (VNB)/BSR adds मं: सांनीध प मंपधनीधप गमरेसा -obsolete. (no Komal नी) 3 (VNB) no नी Komal no Tivra मं/Madhya-Tar Sthana/ Obsolete. 4 (VNB) with 2 ग -Obsolete.
5 - **SHIV-MAT-BHAIRAV**	F: Bhairav & सारेगरेसा ending and धनीप or धनीधप some play Shuddh ध 4-5 times in Aroh of Antra with Shuddh or Komal नी: पधनीसां/नीgrace ,little/V: ध-रे
6 - **PRABHAT-BHAIRAV**	रेगममंम गमप धनीसां नीधपमगमरेसा। 2 म/VNB: ममंगम/ V: म-सा F:95pc Bhairav & 5pc Lalit VRP: ममंमं /
7 - **BENGAL-BHAIRAV**	(1) F:Bhairav minus नी ,ग vakra in Avaroh: सारेगमपधसां। सांधपमगमरेसा।। Sadav Jati. V: ध-रे 2 Sampurn with Shuddh नी spar.used in Antra: धनीसां धधप, नीसां रेंरेंसां धप(& rest same as Ist type) VNB-SS
8 - **JHILAF**	F:like Bengal with रे practica.absent & नी grace & little : सागमपधसा, धपमगम पध सा/V: ध /नी ध/पमगरेसा/ धसा :90pc- VNB : once in 8 lines Vis.

9 - **KABIR-BHAIRAV**

सारेगम पधानीसां। सां रेंनी धाप मग मरेग मरेसा/2 नी/V:म-सा।
Sampurn/म, धानी धापम-रेंनी धापधा धा प म -गम सा, मगम सा।
played with Jogiya spirit.descr.VRP only.
F:mixt.Kaushi-Bhairav(धानीसागमसा & नी)&Kalingada
(पधामपगमरेग) & म stress show Jogiya.No Identity

I0- **VASANT-MUKHARI**

सारेगमपधानीसां सांनीधापमगरेसा/ VRP V:म-सा but better
Sampurn/light/प dominant/≠ of Kaushi-Bhairav प-सा
F: Kalingada(सारेगम) & Bhairavi (पधानीसां)

II- **KAUSHI-BHAIRAV**

I धानीसागमधानीसां नीधाप मगमरे सा धानीसाम/Odav-Sampurn/
KCG-LMM./म Nyas/V:म-सा/like Malkauns with ग Aroh.
F:Malkauns & Bhairav or Kaushi-Kanada & Bhairav/
R.S.variation:प more even in Aroh & Bhairav proportion more important.

2 BSR copies VRP:2 रे, धा, नी/Sadav-Sampurn(रेVarjit Aro)
साम गमपम म^नी धा^नी धानीसां रेंनीधाप म ^गम गमपरेसा-^रे धानीसाम
so: धानीसाम -रेनीधाप - म^गम (not very clear) V:म-सा

I2- **BIBHAS**

सारेगपधासां सांधापगरेसा / पधासां or better पधापसां/
Odav/Utterang Pra./प proeminent,Nyas/V:धा-ग or धा-रे
F:Deshkhar in Bhairav (comparison Rewa)
Bibhas is to Rewa what Deshkhar is to Bhupali

I3- **NAT-BHAIRAV**

सारेगमपधानीसां सांनीधापमगरेसा| Shuddh रे/V:प-सा(VRP)
रेगमधाधाप, नीरेंनीधा प/ BSR:रे-प/VNB:म-सा\yes.
F:Nat in Purwang & Bhairav in Utterang

I4- **JOGIYA**

सारेमपधासां|सां^नी धाप मपधा^नी-धाप म^गरेसा|| Utterang Prad./
म Nyas/धाम can be taken and प dropped in Avaroh.
/Avarohi grace of नी,नी and ग/ग can be more proeminent in Antra.

SAVERI

सारेमपधासां सांनीधापमरेसा|Jati:5-7/Vadi:प-सा/Nyas प/
ग established Note in Avaroh/नी not present/
धाप,मग,रेसा Comb./Karnatak Raga which came in fashion in the North.Jogiya is (VNB) a slightly modified form of that Raga.

I5- **GUNKARI**

सारेमपधासां सांधापमरेसा|3 Sthans/no graceNotes/प imp.
म less imp./धाप rarely धाम/रे-सा very low/Gambhir/
Vil./V:(VNB) धा-रे/VRP: सा-प

16- **JOGI-ASAVARI**

F:Jogiya & रेंनी धप ,sometimes:सांरेंगरेंसां,रेंनी धप /
धमप also taken.Shuddh नी and ग taken in Avaroh
like in Jogiya.Odav-Sampurna /V:सा-प

17- **DEVRANJANI**

I F:रे-ग Varjit & sparing use of:नी Aroh,नी SpashtAvaroh
सा म मप ध प धसां धप सांधनी धप म मपधसां,नीसांध,
मपसां ध नी-धपमसा|| came from South India/Aroh:धसां
sometimes नीसां,Avaroh सांधप & sometimes नी Spasht.
V:सा-म /(VNB's variety).(Pt.Gune नी not compulsary).

2 F:रे-ग Varjit & Spasht of Komal नी in Avaroh (VRP)
साम मप नी-ध नी-ध सां सां नी-ध नी-ध पमसा||Uterang Pradann
Odav/Kan of नी Avaroh/(VRP Variety).

3 South Indian type with Shuddh नी only.(no नी) (BSR)

18- **DESH-GAUD**

F:ग-म Varjit & रे Vakra (सारेसा) and also रेप & परे/
सारेसा,पधनीसां।सांनी धप सारेसा|| रेप,रेधप,रेपधप/ and
नी धपरे,परेसा||

19- **MEGHRANJANI**

I F:प-ध Varjit with म Vadi & Vishranti (Lalit Anga)
नीरेगम usually taken but सारे can come also/साम
Combin. is taken here & there/4th Prahar of Night
Sounds good in Vilambit.
नीरेग म ग रेगम नी सां रेंसां मग रेसा|| (VNB-BSR)

2 with Shuddh & Tivra म :like Lalit minus ध (VNB-BSR)
नीरेगम म मंमग रेग म गरेसा ,साम नीसां रेंनी मंमग मगरेसा||

20- **SORASHTRA-TANK**

रे Komal/2 ध (Shuddh ध more important) V:प-सा
धसानीरेसाम, धपधमप पम,मधसां, धपम,गमधधप म गम
सारेगमरे सा|| नी is little and Spasht of नी when ध
taken: नी ध नी ध प (Spasht also of नी is also coming)
मधसां taken but मपधसां possible/ Mandra:धसा नीरेसा
but धसानीरेसा possible./play with alternate ध-ध
phrases.

21- **JANGULA**

2 ध-नी/Komal रे/नी only taken with ध in:धनीप
ध taken:मपध,मपधनीसां,धप then:धनीप with a Purwang
of Bhairav & म Vadi and Nyas:रेगमपमगमरे सारेगम,पम||
in Antra:पसां रेंसां/close to Anand-Bhairav.

22- **BHAIRAGI-BHAIRAV**

F:Madhyamad-Sarang in Bhairav : म-धा Varjit./V:प-सा
Odav: सारेमपनीसां सांनीपमरे सानीप नीसारे सा।। (R.S.)

23- **MADHU-BHAIRAV**

F:Bhairagi-Bhairav plus ग or Ahir-Bhairav minus धा.
V:प-सा or म-सा according to dominance wanted.
सारेगमरे सा रेगमनीप गमपनीरेंसां नीपमगमरे सा ।।(Dr.L.M.M.)

24- **MANGAL-BHAIRAV**

I F:Durga in Bhairav(रे Komal) & Avarohi grace of [illegible] ग
& ending: सारेगरेसा ।। सारेमपधासां सांधापम ^ग रे , सारेगरेसा ।।
2 same ,with ग also taken on Aroh at times.(Parveen Sultana).

25- **BHATIYAR**

I Shuddh म & Tivra म in Antra/V:म-सा/most common type/
साम पधा ^प म,पगरे सा, धा पधा, सांधापम गपग रेसा, मंधासां धापम ,
सां नीरेंसां ,नीरेंनी धापम पग पगरे सा, धा सा ^नी रे सा ।।
Purwang weak/Utterang strong (म,पं,धा,नी Combin.).

2 Same type but with Shuddh रे instead of Komal रे

3 with only Shuddh म (obsolete ?)

4 with धा Komal (obsolete).

5 सारेगपधानीसां। सांनी धापमंपगमरेसा।। as given by M.Kri.

26- **BHANKHAR**

I (VNB)(Ratanjankar): मंगरेसा नीसा गमप मंधा मंग मंनी धा
मंगरेसा गमप मप मग- मंधासां नीरेंगंरेंनीरेंसां मंनी धामंगरेसा नी
सागमप मग.।। Purwang strong & Utterang weak -

2 Same but VRP takes मं ^ग मग,

3 Faiyaz Khan's with only Shuddh म/strong Purwang:
रेगरेमग, & all Combin. around it/रे stressed.

4 Jesraji's big brother's type (Jaipur Gharana):
like Bhatiyar with more of Mand & धा important/2 म/
सागमधा—प पधानी, धापधाप, पगपगरेसा।पसां नीधानीरेंसां
धानीरेंनीधा मपधा प - पगपरे सा -सागमधा—प।।

in all the 4 types,प is strong.

27- **ANAND-BHAIRAV**

I with 2 नी:most common/V:म-सा/नी taken in phrase सां धनीपम /goes quickly to Tar सा/मपसां,रेंसां रेंनीसां धनीपम पगमरेसा रेगमपमगमरे सा,मपसां,सामपसां॥

2 with only Shuddh नी :close to Bhatiyar & played more as a Scale than as a Raga (KCG).:नीसाध गमध प,गमध,नीनी धप,पधपसां, or पधसां धप /रे is often dropped in Aroh:नीसागमप गमध धप गमध नीनी धप गमप गमरेसा॥

3 Obsolete-with ध Komal Aroh & Shuddh ध Avaroh.

28- **AHIR-BHAIRAV**

धनीरे,नी धनीरे,सा,रेगमपधनीसां नीधपमगमरे सा॥
More a Scale than a Raga-नीप must not be taken पधनी-नीधप must be taken.V:म-सा (I feel प-सा bette

29- **BHAIRAV-BAHAR**

I 2 रे,ग & नी /V:म-सा :सारेगमपम,मधनीसांनीरेंसां सांनीधप मगरे गरे सा,नीरेसा,नीध सा॥ V.D.Paluskar puts the ending phrase:रेगमपमगरे गरे सा॥

2 same thing without Paluskarji's ending phrase.so no Komal ग and Shuddh रे.

3 Pt.Gune's type:सारे,सा,म,प,गम ,नीध,नीसां॥
Baher phrase very prominent.
Komal ग used in Aroh/

NOTE:

The Ragas have been classified in four categories and grouped,as much as possible,by affinity:

- i) Komal ध Ragas: Bhairav,Kalingada,Gauri,Ramkali,Shiv-Mat-Bhairav,Prabhat-Bhairav,Bengal-Bhairav,Jhilaf,Kabir-Bhairav,Vasant-Mukhari,Kaushi-Bhairav,Bibhas,Nat-Bhairav,Jogiya,Saveri,Gunkari,Jogi-Asavari,Devranjani,Desh-Gaud,Meghranjani.
- ii) Both ध Ragas: Sorashtra-Tank and Jangula.
- iii) ध Varjit Ragas:Bhairagi-Bhairav and Madhu-Bhairav (Meghranjani omitting 2 Notes like Devranjani & DeshGaud,has been clas. in:i))
- iV) Shuddh ध Ragas:Mangal-Bhairav,Bhatiyar,Bhankhar,Anand-Bhairav,Ahir-Bhairav and Bhairav-Bahar.

F: Formula of the Raga
V: Vadis

RAGAS OF KALYAN GROUP

(कल्याण अंग के राग)

YAMAN

Raga Yaman, also called Iman or Kalyan, is the main representative of the Kalyan Group of Ragas and directly comes from the Kalyan That. It is undoubtedly one of the greatest creation of the Shastri Sangeet and it allows such an infinite scope for improvisation that it is one of the most performed and practiced Raga.

There is an imbroglio of theories regarding its name and origin - Another fragrant instance of the lack of historical sense of the Indians ... . Some pretend that it originally came from Persia and got incorporated into the Hindustani Raga Sangeet; others have attributed its creation to Amir Khusro; some say that its name comes from the Karnatak Raga Yamuna-Kalyan which is of two types: one, using only Tivra म॑ (like our Yaman without नी: Karnatak Raga Kalyani) and one using both म and of Sampurna Jati (like our Yaman-Kalyan). At last, to further complicate matters, others have transformed the name Yaman-Kalyan into Jaimini-Kalyan without any reason to do so... .

With his usual clarity, Dr.K.C.G. explains that, what we call today 'Yaman' had been existing for a very long time under the Sanskrit name of Kalyan (the reason beeing that, for each That, there is a main Raga directly derived from it: Raga Kalyan was - and is - the main representative of the Kalayan That) . Its present name 'Yaman' is the result of a transformation which occured in the course of time: It was brought to India (during the Muslim Raj) by the Muslims who transformed the Hebrew word 'Amen' into 'Iman' which got, in time, Indianised into Yaman.

(However, as it is not as yet known when the name 'Iman' made its first appearance, it would be desirable to look into the matter and to do some researching from the old Texts to find out whether it was a pre-Khusro or a post-Khusro innovation and to compare its past Raga-Form with its actual one).

There is no controversy about its structure: In Yaman, म is Tivra and the remaining Notes are Shuddh.

Vadi : ग
Samvadi: नी
Jati: Sampurna
Aroh-Avaroh: सारेगमंपधनीसां or नीरेगमंप, धनीसां or नीरेगमंधनीसां|
सांनीधपमंगरेसा ||
Performing Time: First Prahar of the Night.

If an infinity of Combinations can be created on Yaman, it doesn't mean that it is devoid of rules and original form. The danger, while performing such a vast Raga is to fall in the 'Scale Trap': It is so easy to get lost in the improvisations, that one may end-up playing on the Scale instead of unfolding its true Raga-Form. That is why I disagree with Raja Nawab Ali' who wrote that,'due to its Sampurna Jati (using the seven Notes) and because of its Shuddh Swaras, it is an easy Raga to perform'. Rather, it is a quite difficult Raga to render, in virtue of its freedom and scope. This is not paradoxal when one realise that the very limitations imposed in a Raga, force the Performer to stick to its basic structure and keep him from going astray. As Dr.K.C.G. one day said to me ' you are in such a dense jungle that the Sun cannot penetrate it and you are lost in darkness... The rules and regulations are more a guide-line than a limitation and help you find your way through the wilderness...'.

One of the most stricking problem encontered in Yaman, is the use of सा and प : While some Authors avoid सा and प in Aroh, others like Pt.V.N.B. often use सारेग and never omit प in Ascent. Dr.K.C.G. explains that सारेग and पधनी Swar-Sangatis were more taken in the past, that is up to the time of Pt.V.N.B. . In the last decades, it has become an established fact that नीरेग and मंधनी have been adopted. Nevertheless, if सा and प are suppressed for too long, it will also kill Yaman spirit:
नीरेगमंधनीरें नीधमंगरे नीधनीरेगमंगरेनीधमं धमंनीरे रेमंनीरें मंधमंरेंनीधमं गरेनीधनीरे ग॥

ect. ... . In general practice, सा can be played when it is the starting Note of a Combination : सारेग, सागरेग, but नीसारेग should be avoided and, when starting before सा, it should better be dropped in Aroh: नीरेग, धनीरेग, मंधनीरेग. While returning, रेसा will be taken: नीरेगरेसा . It also happens that सा is dropped in Avaroh : नीरेग रेनी but one must not stay too long on these Combinations and has to restablish promptly the balance

with सा : धानीरेग रेनी-धासा। नीरेगरेनी रेसा। नीरेगरेनी-सा। or with प: रेनी-धाप।

In Aroh, प can be taken or omitted: पधानी मंपधानीसां .In Antra :मंधानी is taken and प मंग मंधाप-सां सांनीरेंसां is possible .Usually, in Avaroh ,it is never omitted नीधापमंग unless an exceptional phrase like नीं ग or धा ग is taken in a descending Meend but that cannot happen more than once or twice in the whole performance. In Avaroh, Shuddh नी is taken in a Meend to धा प : नीं धाप। (सा)नी धाप .In Aroh, it should not be Nyas and overstressed - although it has the same value as Tivra मं: both these Notes indicate an unbalance and a frustrated state. They are wanting: सा and प will restablish the equilibrium, the peace and the calm: नी—मंधानी— सानीरेसानीसा नी —नी नीं सा -सा॥ रेगमं—मं—पमं धंपमं—नीरेमं रेमंगमं—मं प -प॥

Shuddh रे is an important Note and can be nicely brought out in Alap Vistars: धानीरे—रे गरे पमंग रे (प) रे सा॥ However, I feel that it is more important in Avaroh because of the Yaman phrases :(प) रे ,गपमंधाप रे which render ग less proeminent and stress more the रे. This (प) रे phrase is also a feature of Raga Shuddh-Kalyan and Scholars say that it must be done more often in Yaman-Kalyan . Naturally, in Aroh, ग Vadi is very strong in Yaman: नीरेग, धानीरेग, रेमंग, पमंग, मंधापमंग, (प) मंग , मंग, मंधानी (प) मंग ,गमंधानीरेंगरेंसांनी धापमंग॥ The Note धा, like in the Ragas in which ग and नी is strong is comparatively less important but still retains its identity in Aroh : मं नी धा नीसा , धानीरे ,धा सा नीरेसा ,धासानीरेसा नी धा , धानी रे ग रेसानीसा नी धा मं नी धा सा , धा म नी धा सा नी ग रे (सा)॥

The only difference between Yaman and Yaman-Kalyan resides in the use of Shuddh म which must be taken as a Grace-Note in between two ग: (प)मंग म ग . It should not be over-done and to show it 4-5 times in the whole performance will be sufficient to establish Yaman-Kalyan. If Shuddh म is more played, Yaman-Kalyan will start looking like Yamini-Bilaval which also uses both म in the phrase: पमंगरे गमग रे गरसानी रेसानीसा॥

There are really no other rules of differenciation between Yaman and Yaman-Kalyan although some Artists make the Shuddh-Kalyan phrases more proeminent in Yaman-Kalyan. As paradoxal as it may appear, there are

several Bandishes in Yaman-Kalyan in which the slightest Chaya of Shuddh म is not present.

Chalan:

धा सानीरे धा सा, नी धा नीसा, मंधानीरेसा, नीरेग, ग, रेसा, नीरेगरेनीरेसा, नी धा नीरेग

, नीरेगमं रेग, मंरे, मंग, नीरेमंग. नीरेग रेसा, नी धानीरेपमं रेमंग, सारेग रेगम गरेग रेनीसा, सारेमंग,

नीरेमंग,, मं--मं- प मंग , रेगमं--मं- मं प , पमंगरेगरेसा, नीरेगमंप, मंधाप, मंधानी धाप, मंनी (प),

नी धा पमधापमप ग रे नीरेसा। मंग मंधा मं धानीसां सांसांनीरेंसां, मंधासां नीरें सां,

प मंग प सां नी धानीरेंसां, पधाप सां नीरेंगंरेंसां, नीरेंगं मंगंरेंसां, नीगंरेंसांनी धाप , मंधानी

धापमंप रे सा गमंग, रेनी धासा, सागरे मंग पमं धाप, मंगरेसा, नी धाप ग रे—सा, सांनी धापमंगरेसा

नी नी रे ग- रे सा ॥

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M.Kri.	I,6		
R.Waze	p.I9	Sharanrani	L.P.CLVLX II9 VOGUE
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Jangamwadi Math Collection, Varanasi

SHUDDH-KALYAN

Raga Shuddh-Kalyan comes from the Kalyan That and is an important variety of the Kalyan Group of Ragas.

Despite the fact that it is a well-known Raga, there are conflicting views regarding its name and form: Some Scholars say that Shuddh-Kalyan may also be called Bhup-Kalyan while others say that they are two different Ragas. Furthermore, some consider it to be an Odav Jati Raga while others speak of its Odav-Sadav or Odav-Sampurna Form.

In order to clarify the problems, Dr.K.C.G. comes back to the history of Shuddh-Kalyan and Bhupali, its immediate neighbour. But, before going ahead, it is important to notice that, in the past, the name 'Kalyan' had been attached as a second name, to a certain number of Ragas belonging (in various degrees) to the Kalyan Group of Ragas: This was the case of Shankara-Kalyan (given in Pt.Vishnu Digambarji's book) and of Raga Durga-Kalyan (different of the modern Durga-Kalyan given by Pt.V.R.P.) which, later on, became known as Shankara and Durga. Indeed, this phenomena occurs frequently whenever a Raga is totally identified with its Group: Darbari means Darbari-Kanada, Vindravani is Vindravani-Sarang, Megh is Megh-Mallar etc. .(Naturally, the second name has to be retained when a Raga is a mixture of two Ragas).

Two points have to be considered:

i) What we sing today as Bhupali was previously known as Bhup-Kalyan In other words,, Bhup was synonymous of Bhup-Kalyan and this, for the following reasons: Bhupali or Bhup, despite its Odav Jati (म-नी Varjit) is a Kalyan Raga and there are several Compositions in which a tinge of Tivra म is there as a Spasht or Kan. Later, for the aforesaid reasons, it came to be known as Bhup or Bhupali and people forgot about its previous name.

ii) What we call today Shuddh-Kalyan (in its Odav-Sampurna Form) was the Shuddh-Kalyan of old times.

The confusion started when Pt.O.T. questionned the validity of the name Shuddh-Kalyan, with the aim of indirectly criticizing Pt.V.N.B. and saying something else... .His arguement was that the name Shuddh-Kalyan was meaningless and therefore, that Bhup-Kalyan would be a more proper name as the Raga is a mixture of Bhupali and Kalyan... .Anyhow,

allot of Ragas have got names which cannot be well accounted for and it is not a reason to change them if it is to create more confusion. Thus, carried away in his polemics against Pt.V.N.B. ,he forgot that Bhup and Bhup-Kalayan were one and the same and passed on his mistake to his disciples and to posterity.(B.S.R. is ignorant of this when when he writes that the name Bhup-Kalyan is more appropriate than the name Shuddh-Kalyan which has become popular although it is not known why; naturally, Pt.V.R.P. also follows Pt.O.T.). It is a pity to see that, of all, the greatest Masters are at times victims of their pride and vanity...and that, at such times, knowledge lags behind - forgotten in a desire to win a non-sensical battle... .

In conclusion, although Bhup-Kalyan is often taken for Shuddh-Kalyan, we cannot say that they are synonymous as Bhup-Kalyan is the old name of Bhupali. We shall, therefore, only only speak of Shuddh-Kalyan.

Shuddh-Kalyan, as it was sung before in its Odav-Sampurna way, was the standart variety in which Tivra म and नी were used in Avaroh. However, the importance of these two Notes has varied according to the individual likings and feelings of the Artists and gave rise to different versions of that Raga:

Pt.V.N.B., in his Vistars, gave importance to नी which was well established as an Avarohi Note, but reduced Tivra म to its maximum - although he gave different types of Shuddh-Kalyan in his Compositions. (There is a Composition in which Sam is on Mandra नी).

The next stage was to make नी also, very weak, so that the Raga became very close to Bhupali apart from their respective identifying phrases: Shuddh-Kalyan uses प ग , गरे परे गरेसा, रेगप रे-सा ॥ and its Meends are long - while Bhupali spirit is in धा सा रेग, धारे सा, सारेप ग रेसा, सांसांधापगरेसा रेग ॥

It is only later than an Odav-Odav variety got favored by some Artists (although Pt.V.R.P. says that the old Shuddh-Kalyan was often Odav-Odav, but as he was calling it Bhup-Kalyan, he might have mistaken it to be the old Bhupali).

M.Kri. spoke of two varieties of Shuddh-Kalyan: the first one beeing Odav-Sampurna while the second is Odav-Odav and moves a little like Bhupali in which गपरे—सा phrase is added to show the Kalyan Anga. (this type has been sung by Bhimsen Joshi and many people call it Bhupali).

In conclusion, we can therefore consider three types of Shuddh-Kalyan:

i) Odav-Sampurna (मं-नी in Avaroh)

ii) Odav-Sadav (नी in Avaroh)
iii) Odav-Odav (मं-नी Varjit)

Although **Pt.V.N.B.** accepted the Odav-Sampurna variety as the standart one,he gave Compositions of the three types and the confusion was unnecessarly generated by **Pt.O.T.** statements.

In Shuddh-Kalyan,म is Tivra and the remaining Notes are Shuddh.In the three types,Tivra म and नी are always Varjit in Aroh.

Vadi : ग
Samvadi: ध
Jati: i)Odav-Sampurna:
Aroh-Avaroh: सारेगपधसां(सां$^{नी}$ धप$^{मं}$गरेसा॥
Jati: ii))Odav-Sadav
Aroh-Avaroh: सारेगपधसां।सांनी धपगरेसा॥
Jati iii)Odav-Odav.
Aroh-Avaroh: सारेगपधसां। सां धपगरेसा॥
Performing Time:First Prahar of the Night.

In Shuddh-Kalyan,like in Bhupali,the Mandra Sthana is very important. Mandra प ग Meend is very long and that ग can even be approached from Madhya Saptak प: ^{ध}प ^{प}ग .This peculiar Meend is a feature of Shuddh-Kalyan although some say (like **Dr.L.M.M.**)that it must be taken in **Devgiri-Bilaval** with a heavy grace of प: धप ^{प}ग . The Meend प ग is common to Shuddh-Kalyan and Bhupali both ,but,in Shuddh-Kalyan,Tivra मं will be shown: प $^{मं}$ ग . The Note Combinations गरे and परे are also taken in Meend; गप ^{ग} रे indicates the Kalyan Anga. सा and प can be taken with a fast grace: (सा): सानीरेसानीसा ; (प): पमंधपमंप . ध is a Graha or starting Note and is also taken with a Spasht of सा: $^{सा}$ध सा, ध--सारेग, धगरेसा , धग रेसा ध-- $^{सा}$ध--सा ॥. रे is important and is not dropped in Aroh and in Avaroh although it is weaker in Aroh as the Combinations will have the tendancy to stop on ग: सारे रे ^{ग}रे ग रेगप$^{मं}$ग रेग रेसा ^{ग}रे^{ग}रे ग रेसा.In Avaroh,रे is often Vishranti : गप ग रे--सा, गप--रे--सा, (प)^{ग}रे-- सा and is often elongated. ग Swar is strong and approched with a long and slow Meend from प: प ग, प ग , ^{प}ग , प$^{मं}$ग ॥ and phrases can rest on it: ग प ग---, ग(प) ग---

सा- नी धप मंग ॥ But in Avaroh, after showing ग , one will automatically return to रे : रे गप ग-(प) ग--प रे--सा, (सा) धप ग ॥ The Note प calls for ग, because of its Meend प मं ग in the same fashion as सा नी ध : the phrases सां नी ध, प मे ग are frequently taken. In Antra, प गग प पध धसांरेंसां धसांरेंगंरें (सां) ध--प, प पं मं गं पं गं रें-सां ॥ In Tans, गंरेंसांनी धपपगरेसा can be taken (as in Yaman-Kalyan) or गंरेंसांधपगरेसा and गंरेंसांनी धपमंगरेसा॥.

There is a Raga Chandrakant which is played in a Shuddh-Kalyan spirit and which would become quite similar to it if Shuddh नी was not performed in Aroh as well as in Avaroh: सारेगरेसा नी धनी--- धप, is characteristic of this presently rare variety.

Chalan:

ध--सा रेसा (सा), ध गरेसारेग रे(सा) ध प सा ध सा ध सा, सा रेग--ग-- ध प पमंग

रेग--गरे सा, ध सारे प मं ग, धसारे प ग , रेग रे ग(प) ग रे परे गरे (सा), धगरे(सा),

प ग सां ध प ग , रेग रेगप मंग रेग प ग रे--सा। ग पप ध सां ध सां सां-रेंसां

धसांरें--गं--गंरें(सां) नी ध--प (प) मंग रे गपमंग प ग रेगप रे--(सा) धप प ग सा रे-सा ॥

References:

		Recorded Material:
Pt.V.N.B.	IV, 60	Ali Akbar Khan ECSD 2599
	SS-I, 8I	Ravi Shankar EASD I5I9
Pt.V.R.P.	IV, I	Recorded discussion with Ranade
Pt.O.T.	II, I04	& Dr.K.C.G. & D.Mus. Students
M.Kri.	IV, 46	(5/X/8I-Guest-House, B.H.U.)
Raja Nawab Ali	I, I03	T28-Side II, tr.2-0I07/III3
B.S.R.	IV, II5	

BHUPALI

Raga Bhupali or Bhup is an important variety of the Kalyan group of Ragas and comes under Kalyan That.

Although everyone agrees about its basic structure, there has been, of late, some confusion about its name in relation to Raga Shuddh-Kalyan.

In the past, it was the fashion to attach, to the name of the Ragas, the name of their Group. That is why, in the older Texts, we find that the word 'Kalyan' had been added to several Ragas like Hamir, Kamod, Durga and Shankara. After studying their description, it becomes clear that they are the actual forms of these Ragas and in noway some obsolete sub-varieties composed of two distinct Ragas - as is also frequently the case in Raga-Sangeet. Later on, the second name was dropped, in the spoken language at first, for practical reasons and, with time, such Ragas came to be remembered only by their first name. This phenomena occurs even today with some Ragas which are so identified with their group that it feels unnecessary to name them fully: For instance, when we speak of Darbari, Shahana, Naiki, we immediately know that they belong to the 'Kanada' Group.

As Pt.V.N.B. explained, the old name, or better, the real name of Bhup or Bhupali was Bhup-Kalyan. It is only later that the Artists omitted the word 'Kalyan' and started calling it Bhup and even later, Bhupali. This view is corroborated by Raja Nawab Ali's detailed description of two distinct Ragas which are:

i) Shuddh-Kalyan (corresponding to our modern Shuddh-Kalyan with Odav-Sampurna Jati).

ii) Bhup-Kalyan (corresponding to our modern Bhup or Bhupali with Odav Jati).

The present thought that Bhup-Kalyan is synonymous of Shuddh-Kalyan is completely erroneous as the aforesaid facts prove beyond doubt. Actually, the mistake had been first comitted by Pt.O.T. who always wanted to refute Pt.V.N.B., his rival, and who forgot to look back into the history of these two Ragas.

In Bhupali, the Notes म and नी are Varjit and the remaining Notes are Shuddh.

Vadi : ग
Samvadi: ध
Jati: Odav
Aroh-Avaroh: सारेगपधसां।सांधपगरेसा॥
Performing Time: First Prahar of the Night.

Bhupali is an important Raga of the Hindustani Sangeet and is performed in a great variety of styles (Dhrupad, Dhamar, Kheyal and even Thumrees and Filmi-Music) although, by nature, it is Gambhir.

Bhupali is performed in a Kalyan spirit and, in order to differenciate it from its neighbours, Shuddh-Kalyan, it is wise to consider the Odav-Sampurna (with Tivra म and नी in Avaroh) or the Odav-Sadav Form (with नी in Avaroh) of Shuddh-Kalyan as the standart Form because नी Varjit is a characteristic feature of Bhupali. The Tivra म is more subtle and should not be taken as a differenciation criteria between the two Ragas as it is also occasionaly taken in a Avarohi Grace in some Bhupali Vocal Compositions. (That, although it is never 'officialy' there as an established Note or even as an established Grace-Note.). Actual practice shows that the playing of a Tivra म is practically unavoidable while taking a slow descending Meend : प ग and प ^{म} ग . However, it must be done in such a manner that it does not alter in anyway the spirit of the Raga. Indeed, Bhupali and Shuddh-Kalyan are very close if not for the Avarohi use of नी in Shuddh-Kalyan.

Bhupali is also very close to Deshkar: both use the same five Notes: सारेगपधसां।सांधपगरेसा॥ but they are easily distinguishable because of their respective Mouvements: Bhupali is Purwang Pradan while Deshkar is Utterang Pradan with a strong ध

Raga Jait-Kalyan also uses the same Notes as Bhupali and Deshkar but in a peculiar fashion which individualises it: गगपधप, पधपसां, रेंसां सां रेंसां प पधगप रे--सा, गपधप रे--सा॥

At last, there is a fourth Raga, Odav-Devgiri (an Odav variety of Raga Devgiri-Bilaval) which uses the same five Notes and whose only mention was made by Pt.V.N.B. who gave a Composition without elaborating on its

structure. It appears that ग was elongated and proeminent but, as Raga Odav-Devgiri has become obsolete, it is unnecessary to attempt retracing its structure in view of a comparison with Bhupali, Deshkar and Jait-Kalyan.

It appears to me that, despite the difference of Notes, Bhupali movements are closest to those of Shudd-Kalyan and that, in the same manner, one has to remain careful not to mix Deshkar with Jait-Kalyan as both are Utterang Pradan.

The characteristic phrases of Bhupali are ध़, सारेग | सारे प ग | सां ध प ग | ध़रे, सा || सांसांधपगरेसारे ^{प}ग but, that last phrase, beeing used in Shuddh-Kalyan also, cannot be considered to be fully representative although it is important. ग Vadi is a Nyas and Combinations often end on it: ध़, सा रे ग, रेग-- रेसा, सारेग- रेप ग, धपग, सांसांधप ग-, रेग गपधपग, रेसा, ध़--सा रे ग || The Notes ग and ध are often taken in a descending Meend: पंग, ^{प}ग - सां ध, $^{सां}$ध || Some say that, in Shuddh-Kalyan, the Meends are more elongated than in Bhupali (पग Meend especially) but Dr.K.C.G. disagrees as, indeed, apart from the characteristic प़ ग, रेगप रे-सा and the Avarohi use of नी, Shuddh-Kalyan movements are very close to Bhupali. The Meend गरेपग is frequently taken and the whole Aroh can be taken in this fashion : सा ^{ग}रे ^{प}ग प $^{सां}$ध सां || The Combinations ध़रे, सा and $^{सा}$ध़, सारेग show well the Raga.

Chalan:

$^{सा}$ध़ सा, रेग--रेग धप ग, रे सा, $^{सा}$ध़ $^{सा}$ध़ प़, प़ध़प़सा, रेसा, रे ध़सा रेग, ध़सारेग, रेग

रेप ग, गप- धप ग, सारेग रेग गरेपग गरेसा, ध़ सा रेग | गपधसां $^{सां}$ध $^{सां}$ध सां- धप ग,

सारे पग रेगपधसां, धसां, गंगं प धधसां सां-रेंसां, सांगंरेंगं रेंसांध, पधसां धपगरेसा,

धरें सांध पग, सांसांधपगरेसारेग-- $^{रे}$सारे सा, ध़ $^{सा}$ध़सा-रे ग $^{रे}$सा ||

References:

Pt.V.N.B.	III, 23
	SS-I, 96
Pt.O.T.	I, I0
Dr.L.M.M.	I, I3I
Waze	I, I8
M.Kri.	I, I4
Raja Nawab Ali	I, I05

Recorded Material:

Dr.L.M.M. (in U.S.A.) : TI3, SideI, tr.I 0937/1024

' ' ' ' (9/IX/72-Malviya Bhavan, B.H.U.) C39 Side II.

Discussion with Ranade & Dr.K.C.G. -& D.Mus. students (5/X/8I-Guest-House, BHU) T28, Side II, tr.2: 0I07/III3

JAIT-KALYAN

Jait-Kalyan, a variety of the Kalyan Group of Ragas, comes from Kalyan That.

As it is an Odav Jati Raga in which Tivra म and नी are Varjit, its Notes structure is exactly similar to Bhupali, Deshkar, Odav-Devgiri and very close to Shuddh-Kalyan. Thus, the only possible differenciation between these Ragas will come from their respective Notes-treatment, movements Sthanas and identifying features.

There are no conflicting views about Jait-Kalyan which is performed in a Kalyan spirit and which evolves around सा-ग-प like Shankara, Malashree and Dhavalashree.

In Jait-Kalyan, म and नी are Varjit and the remaining Swaras are Shuddh.

Vadi :
Samvadi: सा or रे
Aroh-Avaroh: सागपधापसां|सांपधागपधाप रे--सा॥
Performing Time: 2 nd Prahar of the Night.

In the difference of Raga Jait in which Komal $\underline{\text{रे}}$ is taken and in which सा$\underline{\text{रे}}$ग is strong, Jait-Kalyan Aroh usually avoids रे and सागा is usually performed. The Note ग can be approched from प in a short Meend सा^{प}ग which is very different og the long and slow Meend of Shuddh-Kalyan although it is nearer to the प grace on ग of Raga Bhupali. In Aroh, प Vadi is very dominant and Nyas: सागप, गप, ^{प}गप, गपधाप, धा-गप॥

There is an obvious risk of unwillingly going into Deshkar which, like Jait-Kalyan, is an Utterang Pradan Raga. However, in Deshkar, if प is also a turning point for the Combinations, धा is Vadi and very stressed. Indeed, all the life and beauty of Deshkar reside in the way of धा: सागपधा---धा--धासां पधासां धाप गपधाप गरेसा, धा-धाधासां पधासां धाप गपधा---... That proeminence of धा is absolutely foreign to Jait-Kalyan: In the latter, धा is weak in Aroh as usually पसां is taken or पधापसां and also unstressed in Avaroh: गपधाप, गपधापग. The Avarohi phrase सांधापग should be avoided and सांपधागप or सांपधाप must be taken. In Antra, धा can be taken occasionally : पपसां रेंसां $\underbrace{\text{सांधासां}}$ रेंसां प गप$\underbrace{\text{धासां}}$ पधा गपसां पधाप धागपधाप रे --सा॥ The Note रे is strong in Avaroh and, although we cannot properly

speak of several varieties of Jait-Kalyan, the Avarohi phrase is subject to a divergence of opinions:

Some prefer to put the stress on ग while others elongate रे:

गपधापग--रेसा।
गपधाप रे--सा।

Prof.D.T.Joshi says that some people sing:

गपधापरे--गरेसा।

Actually, explains Dr.K.C.G., as there is no म and नी, the only manner to show Kalyan, that is Shuddh-Kalyan, is to stress the Combination प रे : गपधाप रे--सा। This is the version of Pt.V.N.B. and Raja Nawab Ali. (Pt.V.R.P. takes गपधाप^{ग}रेसा -but with रे not elongated and Pt.Gune गपधाप, ^{ग}रे, सा with a pause between रे and सा) while others prefer the ग stress. गप रे गपधाप रे is a Shuddh-Kalyan phrase and by using it in Jait-Kalyan, ग will loose importance in Avaroh but anyway, it will regain it in Aroh: सा, गप, साग, गप, धाग, गप, गग पधाग, गपधाप रे-- सा॥

The Vistar गपधाप रे--सा is an ending phrase taken after moving around सागप which is the basic structure of the Raga.

Chalan:

सा, रेसा, प̣सा, प̣ध̣ाप̣सा, ^{प}ग, गप, सा, गप धा गप, $^{धा}$गप, गप गपधाप रे---सा। गपधागप, सां

धागप सां, रेंसां, धासांरेंसां प, धापसां पधाप, पधाग, सागपधागपसां ग पधागप रे--सा।

पधापसां, रेंसां, पंधांगंपं रे-सां, गंपंरें सां पंगंसां पधा गप गपधाप रे--सा॥

References:

Pt.V.N.B.	V, 59	
Pt.V.R.P.	IV, 27	
Pt.Gune	III, 6	
Raja Nawab Ali	I, 125	
B.S.R.	II, 114	

Recorded:

Discussion with Ranade& Dr.K.C.G.& D.Mus.Students (5/X/81-Guest-House B.H.U.) T28-Side II, tr.2 -0107/1113

T27 -Dr.K.C.G.class -D.Mus.Side II, tr.2-1602/1620

CHANDRAKANT

Raga Chandrakant, an uncommon variety of the Kalyan Group of Ragas, comes from Kalyan That.

Although it truly deserves to be classified with the most uncommon varieties, as it is practically never performed nowdays, I have taken the liberty to place it now in view of its comparison with Shuddh-Kalyan and its neighbours (i.e. Bhupali, Jait-Kalyan and Deshkar of the Bilaval That).

In that Raga, म is Tivra and the remaining Notes are Shuddh. There are no conflicting views about its Form:

Vadi : ग
Samvadi: नी
Jati: Sadav-Sampurna (as Tivra म is Varjit in Aroh)
Aroh-Avaroh: सारेगप धनी सां। सांनी धपमंगरेसा॥
Performing Time: First Prahar of the Night.

Chandrakant moves mainly in Mandra and Madhya Saptak. It is similar to Shuddh-Kalyan but with नी in Aroh. The phrase सारेग रेसा नी धनी-- धप ॥ is characteristic of the Raga. सा- धनी ध प is also frequently taken. A Yaman element is also present in Chandrakant when सा is dropped in Aroh: नीरेग. It also looks somewhat like Bhupali and Jait-Kalyan but, because of the मं and नी Varjit, they remain distinct.

Chalan: (Pt. V.N.B.)

ग, रे, सा, नी ध, नी धप, सा, ग, रेग, धामंग, प, रे, सा। गरेसा, नी धप, धप, सा, सारेगरेसा, रेरेसा, नीरेग, रेग, रेरे, गपरेग, मंग, पमंग, रेगरेसा। नीरेग रेसा, रेरेसा, नी धनी धप, पधनीरे, गरे, धामंगप, रेनी, रेगरेसा॥

References:

Pt. V.N.B.	V, 53 SS-I, 103	
Pt. Gune	III, I	
Raja Nawab Ali	I, 126	

Recorded Material:

Discussion on Ragas by Ranade & Dr. K.C.G. & D.Mus. Students in Guest-House, B.HU on 5/X/81 : T28-Side II, tr. 2

0107/1113

COMPARATIVE CHART OF SHUDDH-KALYAN, BHUPALI DESHKAR, JAIT-KALYAN, CHANDRAKANT

No	Points of Comparison	Shuddh-Kalyan	Bhupali	Deshkar	Jait-Kalyan	Chandrakant
I	That	Kalyan	Kalyan	Bilaval	Kalyan	Kalyan
2	Jati	Odav-Sampurna Odav-Sadav Odav-Odav (rejected)	Odav	Odav	Odav	Sadav-Sampurna
3	Dominant Sthana	Purwang Mandra-Madhya	Purwang Mandra-Madhya	Utterang Madhya-Tar	Utterang Madhya-Tar	Purwang Mandra-Madhya
4	Vadis	ग - ध	ग - ध	ध - ग	प-सा or प-रे	ग - नी
5	Use of नी	Avaroh as established Note or Grace Note नी Varjit: rejected type.	Nil	Nil	Nil	Aroh-Avaroh नी strong.
6	Use of मं	may be there in Avaroh: -as established Note, Grace Note -as occasional Note or Grace Note. may be totally omitted: (rejected type).	Varjit May come as a slight Grace Note in some Vocal Compositions	Nil	Nil	Avaroh only
7	Characteristic phrases & Movements	प ग ध प ^{प}ग रेगप रे	ध, सारेग धरे, सा रेप ग सां ध, ^{प}ग सांसां धपग रेसारे ^{प}ग ॥	ध, धप, गपध--- गपधपगरेसा सारेगपध- धसां, पधसां ध-- धपग, गपध-- ॥	सागपधगप पधपसां पधगप रे--सा पसा, पधपसा गपधप रे--सा॥	सारेगरेसानी धनी— धप, नी धनी— ^{ध}प सारेगप also नी रेगप (Yaman Ang and sometimes धमंग, पमंग, मंग but म not very strong

PURYA-KALYAN

Raga Purya-Kalyan, wich has lately become very popular especially with the Instrumentalists, belongs to the Kalyan Group and originates from Kalyan That.

There are some conflicting views about its name and form and it is necessary to analyse the whole problem to get a clear insight:

There is a Raga Purbā (Purvā) which has only been described by Pt.V.N.B. under Marwa That and in which the two धा are used with a Shuddh धा dominance; प is Varjit and म is Tivra. It is a mixture of Purya & Purvi & Marwa and borrows material from these three Ragas although Komal रे (due to its Marwa dominance) is more proeminent.

Raga Purva-Kalyan (or Purv-Kalyan) has also been described by Pt.V.N.B. as well as by Pt.O.T. and Pt.V.R.P. - but these versions show some differences of form:

i) The Purva-Kalyan (Purv-Kalyan) of Pt.V.N.B., which he classified, like Purbā, in Marwa That, is actually a mixture of Purbā and Kalyan (with Shuddh धा only). The रे Vadi and धा Samvadi determine a predominance of Marwa element to the detriment of Purya. The Note प is weak in Avaroh and often avoided: नी धामंगरेसा ॥ Its Chalan is: (Pt.V.N.B.)

रेग, मंपधानी, धाप, रे, मंपधामंग, रेसा । नीरेनी धा, नीरे, गमंप, मं, धामं, नीनी धामंगरेसा ।

ग, मंधामंसां, सांरेंसां, नीरेनी धाप, गमंपधानीसां, मंधामंग, नीनी धामंगरेसा ॥

ii) The Purva-Kalyan of Pt.O.T. is different: He takes practically no phrases of Purya and says that the Scholars (he means, himself), understand Purva-Kalyan as beeing Marwa with प and in which रे is less dominant. His Vadi is probably प as he says that प Nyas is very important in the phrase: नीरेगमंधा--प which characterises his version. In the contrary of Pt.V.N.B. who avoids प in Avaroh, he renders प Varjit in Aroh while going in Utterang: नीरेगमंधानीसां ॥ Although he did not explain it, his Vistars show that सा is practically never taken in Aroh as नी is its Graha and, like in Purya, he takes नीरेग unless सा is

taken in : मंधसा, नीरेसा ||.

iii) Pt.V.R.P.'s Purv-Kalyan is सा Vadi and प Samvadi. It appears to be a variation of Pt.O.T.'s version. He takes it to be a mixture of Purya-Dhanashree in Purwang and Kalyan in Utterang. -This statement of Pt.V.R.P. rings a bell and reminds me of R.Jha who considers that Purya-Kalyan (He calls it Purya and not Purva) is a mixture of Purya in Purwang and Kalyanin Utterang and in which, Purya-Dhanashree material is frequently borrowed in phrases like: रेगरेमंग and मंरेग |

One may actually wonder why Purya-Dhanashree material should be included in a Raga called Purya-Kalyan or Purva-Kalyan? If Purya-Dhanashree becomes proeminent, then the Raga should better be called Dhanashree-Kalyan... Dr.K.C.G. explains that, even if some common phrases of Purya and Purya-Dhanashree are present in Purya-Kalyan (which is unavoidable as their Purwang use the same Notes (सा, रे, ग, मं, प), Purya-Dhanashree must certainly not give its spirit to Purya-Kalayan. This would be in total contradiction with its very name. Furthermore, Purya-Dhanashree is a small Raga compared to Purya and Purvi and it rather borrows phrases from them than the reverse. (Nowadays, as a general rule, Musicians and more particularly Instrumentalists, have relegated Purvi and Purya in the background and have favoured the lesser if easier forms of Purya-Dhanashree and Purya-Kalyan...).

In conclusion, Purya-Dhanashree phrases must not be taken in Purv-Kalyan or Purya-Kalyan.

In actual practice, although Pt.O.T. and Pt.V.R.P. did not ever mentionned it, their Purv-Kalyan is close to Yaman with Kommal रे.

What people call Purya-Kalyan must be an equal mixture of Purya and Kalyan and, as R.Jha said, Purv-Kalyan and Purya-Kalyan should not be considered to be one and the same.

Nowadays, another phenomena has occured with some Instrumentalists like Mani Lal Nag and others: under the name of Purya-Kalyan, they put such a stress on रे that what they are actually playing should be called Marwa-Kalyan. If such is the trend, it would be preferable to create a Raga Marwa-Kalyan instead of playing a wrong Purya-Kalyan Form.

In Conclusion, we can consider as possible:

i) Purvā-Kalyan or Purbā-Kalyan of Pt.V.N.B. in which there is a definite indication of Marwa, Purya and Kalyan.

ii) Purva-Kalyan of Pt.V.R.P. and Pt.O.T. which is more like Yaman with Komal रे .(Marwa & प and less रे)

iii) Purya-Kalyan as a mixture of Purya and Kalyan in equal proportions. This is the Standart and accepted type.

Rejected types:

a- when रे is dominant (it would become Marwa-Kalyan)

b- when Purya-Dhanashree phrases are dominant.

The standart Purya-Kalyan will show Purya in its use of नी and ग: नीरेग, नीधानी, मधानीरेग। ग, रेमग, गरेग॥ and in its 8jumps taken in Meendslike: गनी गधा गमग, नीरेमगरेसा, नीधानी, गमधा ग, मगरेसा॥. Kalyan will be shown by using प in such a manner that the proportion is kept balanced between the Purya and the Kalyan element. Actually, both Rages are intimately interwoven:

Chalan:

नीरेग, रेसा, नी---, मधानी, मनीधा सानी रेसा। नीधानी रेनी धा ᵐप, मनीधाप, मधानीसा,

नीरेग रेसा, गमग, रेसा, नीरेमरेग, गमधाग मधा प---, (प) ᵐग, मगरेसा, गमधाप, मनीधाप,

मनीधामग, प---, धा, मप, गमधाग मप। मधानी गरेसां, गमपधानीसां, रेसां, नीधानी, गमधा, प,

मग, नीधामग,, पमग, मग, मगरेसा। नीरेगरेनीरेसा, नीधानी-- धामग मनीधाप म धानीसा

(सा) नीरेमगरेसा नीधानीरे ग^{रे}सा॥

Note: 'a' long in Purvā or Purbā (indicated by a dash upon the letter)
'a' short in Purva which is prononced as Purv .

References:

Pt.V.N.B.	VI,55	-Vistars p.468	(Purv-Kalyan)
Pt.V.R.P.	IV,I6	. . . .	' '
Pt.O.T.	VI,9I	. . . .	' '
R.Jha	I,I4I	. . . .	(Purya-Kalyan)
Pt.V.N.B.	VI,5I	. . . .	(Purbā or Purvā)

Recorded Material: Nikhil Banerjee (I2/IV/73-Mus.Col.BHU) C26-Side I.
Ravi Shankar D/ELRZ-2 and 3'piece:78t N 94757
Nikhil Banerjee EASD-I355
T28-Side II,tr.2-Rec.disc. Ranade/Dr.KCG:OI07/III3.

SAWANI-KALYAN

Raga Sawani-Kalyan is a rare variety of the Kalyan Group of Ragas and could be classified under Bilaval That as it does not use Tivra म but Shuddh म. However, beeing performed in a Shuddh-Kalyan spirit, it is said to come from Kalyan That.

There is a Raga Sawani which is a rare variety of Bihag. In fact, it can be considered to be Bihag performed in a peculiar Chaili of jumps and in a Vakra fashion: गमप सां–प पधऽप मपग मपमग––गरेसा। As नी is very weak, the phrases सागमप गमपसां must be taken instead of the नीसागमप and गमपनीसां of Raga Bihag. Sawani Jati is Odav-Sampurna (रे and धा Varjit in Aroh) and its Vadis are प–सा. Tivra म, if performed, can only be taken in the phrase पधऽमप as a light Kan or in a fast movement.

Because of its name, Sawani-Kalyan should be a mixture of Sawani and Kalyan. However, after having examined the diverse descriptions of the Raga given in the Shastras, it appears that its Sawani element fails to be clearly established.

In fact, by the name of Sawani-Kalyan, Scholars have meant three different Formulas:

i) Shuddh-Kalyan and Nat (mentionned by R.Waze, but unexplained and probably obsolete).

ii) Shuddh-Kalyan and Bihag (given by R.Waze and in which the Bihag element is more proeminent (:Sawani):
ग, रेसा, सा, ग, ग, म, प, मग, गरेसा, नी धप, रेगरेसा ॥
and whose Chalan is:
पमग, रेसा, सा, मगमग, , प, गम, गरे, सा। नी धप,
पनीसा, पपसां, सांरेंसां, रेंसां, पमग, नी, पमग, रेसा,
मग, प, धप, मग, रेसा ॥

iii) Shuddh-Kalyan & occasional सागमप and Nyas on the Mandra ध : This type has been given by Pt.V.N.B. (and adopted by B.S.R.). Its Vadi is सा the Raga moves in Mandra and Madhya Sthana with a Nyas on Mandra ध and is to be performed during the First Prahar of the night.

In this type, the Bihag element is reduced to its maximum with only an occasional सामगप phrase which is indicative of Bihag (although it is not its characteristic Vistar as it is more a Kedar phrase and is also found in other Ragas). Therefore, the importance of म is very little and one has to play Shuddh-Kalyan without Tivra म and with a धा Nyas:

गरेसा, नी धानी धाप, पसा, रेगरेसा, सासामग, मपधा, म धापग, रेसा धा--, गरेसा ||

Raja Nawab Ali gave a variant og this type in which म is totally Varjit in Aroh-Avaroh. But, apart from this difference, the movements are the same than in Pt. V. N. B.'s typeThis is how he described it: Sawani-Kalyan is a Sadav Jati Raga in which म is totally Varjit. The Note नी is very weak in Aroh. Its Vadis are सा - प. It is a creation of some Muslim Singers and must be performed in Mandra and Madhya Sthana in a Vilambit Laya.

Aroh-Avaroh: सानी धानी धापसारेगपधासां सांनी धानी धापगरेसा धा ||

References:		
	Pt. V. N. B.	V, 56
	R. Waze	p. 2I
	B. S. R.	IV, 76
	Raja Nawab Ali	I, I23
	Pt. V. R. P.	VII, 7I

Recorded Material: T28-Side II, tr.2 0I07/II3 (discussion WithRanade&Dr.KCG)

Note: For convenience sake, Raja Nawab Ali's name will subsequently be written as R.N.A.

MALASHREE

Raga Malashree is a less important variety of the Kalyan Group which originates from Kalyan That.

In this Raga, रे and ध are Varjit but Tivra म and नी are so weak that one can consider it to be a three Notes Raga: सागपसां।सांपगसा॥

It is only to comply with the rule that a Raga must be composed of at least five Notes, that Tivra म and नी have been added.

Vadi : प
Samvadi: सा
Jati: Odav
Aroh-Avaroh: सागपसां or सागपनीसां।सांपगसा or सां नी प मं गसा or सांनीपमंगसा॥
Performing Time: Evening (first or second Prahar of the Night).

The movement of the Raga is quite obvious and goes quickly to the Tar Sthana as Malashree is Utterang Pradan: सा ग गप सां॥ If नी can be used in Aroh-Avaroh both, although preferably in Avaroh, Tivra मं, in the contrary, can only be taken in Avaroh: पमंग , गप मं ग , सां नीं प मं गसा॥ In the Tans, Notes are often doubled: सासागगपपसांसां॥ and, on Sitar, due to its Notes limitations, the right hand work will become very proeminent and many Bols will have to be developped.

Raga Malashree, like Raga Dhavalashree which is also सागप based with a Avarohi Grace of ध and Tivra मं (instead of the नी and मं graces of Malashree), is a very limited Raga which somehow, lacks of appeal, especially when compared to Ragas like Shankara or even the five Notes Bhupali . Anyhow, despite its limitations, it is 'justified to exist'.

Chalan:

सा,पसा,प नी सा,ग ग प,सा गग प,प मं ग गं प,सागप--पसां,सागपनीसां नी प गसां,ग पपसां,
सां प ग सा,गपनीसांगं सां,सां सां गं--सां,सां सां,ग सां,प सां,प मं ग सां प ग सा,प सा ग सा,
पमंगसा,नीपमंगसा,सागगपपनीसांगंसांसांनीपमंगगसा,सासाग गसागप पगपसां पपसांसांमंसांपपगगसा॥

References: Pt.V.N.B. V,78
SS I,107
Pt.V.R.P. IV,71

Recorded Material:
T28(5')tr.2.

DHAVALASHREE

Raga Dhavalashree, an uncommon variety of the Kalyan Group is, like its neighbour Malashree, also rattached to the Kalyan That.

Beeing सा-ग-प based, its basic structure is the same as in Malashree but, instead of adding Tivra म and नी, Tivra म and ध are taken to comply to the necessary five Notes Rule although it is basically a three Notes Raga.

Vadi : सा
Samvadi: प
Jati: Odav
Aroh-Avaroh: सागपसां or सागपधपसां or सागपधसां|सांपगसा or सांधप मं गसा or सांधपमंगसा||
Performing Time: Evening (First or Second Prahar of the Night).

ध can be taken in Aroh and Avaroh both - although it can be altogether dropped. Pt.V.R.P.. uses it mainly in a Vakra fashion in between two प: सागपधपसा सांपधप|| Tivra म can be taken in Avaroh as a Grace : प म ग or in धमंप प ग ,गपधमंप ग। which has been given by Pt.V.R.P. ; often, it is simply dropped: सांधपगसा सांपगसा||

Beeing an Utterang Pradan Raga, it goes quickly to Tar सा. It is as limited as Raga Malashree and is very rarely performed although a few Vocal Compositions have been given by Pt.V.R.P.

Dhavalashree: सा-ग-प structure & Avarohi Grace of मं + ध
Malashree : सा-ग-प structure & Avarohi Grace of म + नी

Chalan:

पसां, गसां, सागप मंगसा-गपधप पसां, गपधपमंप ग, प, मंग, पध पसां, पसां-- गंसां, ग प सां, गं सां।

पधपमं ग, सा ध प म ग, पधपग सा |सागपधपसां, गपसां, गं सां पधमंप ग ,पमंग सा, सा प ध प

प सा | सासागगप गगपपसां पपधपसां/सागगसा पधधप मंगसा , सामगग गपपप पसांसां पमंग सा

References : Pt.V.R.P. IV, 75

UNCOMMON VARIETIES OF THE KALYAN GROUP OF RAGAS

These lesser Varieties of the Kalyan Group will be treated rapidely, in a less elaborated fashion and one after the other, as they need to be known more for knowledge sake than for actual practice.

I- HEM-KALYAN

Can be considered to belong to the Kalyan Group because of its Kalyan spirit although Pt.V.N.B. classified it under Bilaval That.

In this Raga, all the Notes are Shuddh and नी is Varjit (or very weak).

Vadi : सा

Samvadi: प

Jati : Sadav (or Odav-Sadav as ध is weak in Aroh).

Aroh-Avaroh: साप़ध़प़सां, सासामगप, पधपसां। सांपधप, गमप, ^{प}ग ^{प}रे सा॥

Performing Time : Second Prahar of the Night.

It is performed in Mandra and Madhya Sthana in a Vilambit Laya. In Aroh, ध is Vakra: पधपसा as well as म: सामगप while in Avaroh, ग is Vakra: मगप गमरे. The सामगप phrase is found in Bihag and Kedar. Actually, because of its movements in Mandra Shtana, of the प़ध़प़ Combinations and of the सामगप phrase of Kedar, it has some resemblance with Raga Malhua-Kedar whose characteristic phrases are: (सा) ध-मप, धमगप or धपमगप, सामगप मप गमरे (सा) धपधमप, नी नीसारे नीसा ध-धम प॥ but, because of the use of the two म (like in Kedar, Kamod, Hamir) and of नी, it remains distinct of Hem-Kalyan.

Pt.V.N.B. says that many Singers call it Hem-Khem and that he heard it sung with both ग and नी. The Chalan of that Variety was:

नी़सारेगम, पगम, सांनी ध, नी धपमगम, पमगरेसा। सां, नी धप, मगम, पधनीसां, सांसांरेंनीसां,

गंमंरेंनीसां, पनीप, मप, मगमप, मगमप, मगरेसा॥

He further said that Captain Willard had found two distincts Ragas: Khem (a mixture of Kanada, Saraswati and Kalyan) and Khem-Kalyan (a mixture of Hamir and Kedar). However, he did not explain Hem and just mentionned that Khem-Kalyan was popular under the name of Hem-Kalyan. So there is no evidence of a separate Hem Form.

In definitive, Hem-Kalyan is a mixture of Kamod and Kalyan.

Chalan (of Pt.V.N.B.):

प, धप, सा, रेसा, सामगप, धप, ग, मरेसा। पप, धप, सा, रेसा, गमरेसा, गमपगमरेसा। सामगप,

गमरेसा, रेसा, धप, सा, गमप, गमरेसा, सामग, रेसा, प, धपसां धप, धप, गमप, गमरेसा, रेसा, धपसा॥

References: Pt.V.N.B. V, 99
' ' ' ' SS-I, 207
Pt.V.R.P. IV, 34

II- PANCH-KALYAN

Is an obscure Variety of Kalyan given by R.Waze which is, as its name indicates, a mixture of five Kalyan Ragas: Yaman-Kalyan, Shyam-Kalyan, Hem-Kalyan, Shuddh-Kalyan and Hamir-Kalyan. It is performed mainly in Mandra and Madhya Sthana. However, I feel that it is totally devoid of a proper Identity.

Chalan: (of R.Waze):

पधप, सा, पपसा, रेसा, धप, गरेसा। सा, सारेसा, धप, प, पधप, ग, ग, गमरेसा सा, मरेसा, सारेगरे,

गम, ग, पप, पगरे, गम धप, गमरेसा। पपसां, सांरेंसां, धप, नी धप, गम धप, गमरेसा, मरेसा, नीसा, गमंप॥

References : R.Waze p.23

III- SAMANT-KALYAN

An obscure Variety of Kalyan, given by R.Waze, is amixture of Shuddh-Kalyan and Hamir. Its Vadis are ग and ध.

Chalan (of R.Waze):

गरे, ग, ग, परे, सा, ध ध, प धसा, रेग, गरे, पग, परे, सा ग, ग, प, नी, ध, मंप ध, पग, परे, ग, ग, रे, सा,

सारेगरेसा। पपसां, नी ध, रें, सां, नी, ध, नी, ध, प, मं ध ध, गरे, पग, रे, गरे, सा, सा॥

References: R.Waze p.25

IV- GAUR-KALYAN

Is an obscure Variety of Kalyan which is a mixture of Bhup, Bihag and Hamir. Some other Scholars consider it to be a mixture of Yaman, Bhup and Bihag. Its Vadis are ग and नी and it is performed during the First Prahar of the Night.

Chalan (R.Waze):

गरेसा, ध़ध़, प़ध़सा, सामग, पग, रेसा। साध़सा, रेसा, गरेसा, मग, पग, धगमरेसा। मग, प, गमरेसा,

गमंप, मंपधप, नीधप, धग, मप, पनीसां, रेंसां, धप, गरेसा। सा, ध़ध़सा, ध़प़, सा, मग, मरेसा॥

Reference : R.Waze- p.27

V- SHREE-KALYAN

That Raga, described by J.D.Patki, is arare Variety of Kalyan which is not connected at all with Raga Shree (Purvi That).

It is an Odav Jati Raga (ग - नी Varjit). Tivra मं is taken in Aroh and Avaroh both, its Vadis are प and सा and it is performed during the First Prahar of the Night.

It is very close to Shuddh-Kalyan and Bhupali : साध़सा, रेसा, रेध़, साधप, पधपसा, परे--सा। But, as ग is Varjit, as soon as Tivra म is taken, it becomes differenciated from them and shows a definite Identity: रेमंप, रेमंपधमंप (these phrases are common with Shyam-Kalyan but in Avaroh: मंरे सा phrase restablishes its originality. In Avaroh, परे Sangati is often done (like in Shuddh-Kalyan). In Antra: पधमंपसां is taken in a Vakra fashion and in Mandra Sthana: पधपसा shows well the Raga . Its principal movement is: साधसा, रेमंप, रे---सा॥

Aroh-Avaroh: सा, रे, मं, प, धप, सां। सां, धप, मंप, रे--सा॥

Reference: J.D.Patki III,9

Note: Henceforth, the name of J.D.Patki will be written as J.D.K. for convenience sake.

VI- MALARANI

Raga Malarani, described by J.D.P., is an original and rare Variety of the Kalyan Group in which म is Tivra and the remaining Notes are Shuddh. Its Jati is Odav but, unlike other Odav Ragas, its Aroh and Avaroh use different Swaras:

Aroh : ग - ध Varjit
Avaroh: मं - नी Varjit
Aroh-Avaroh: सारेमंप, नीसां। सांनी धप, रेमंप, रेमंपधमंप, ग S रे, प S ग S रेसा||
Vadis : प - रे
Performing Time: First Prahar of the Night.

Because of its structure, it ressembles Raga Shyam-Kalyan as they both have the same Aroh ways (सारेमंप, रेमंपधमंप) but they become distinct while returning in Avaroh because the गमरे, गमपगमरे phrase of Shyam-Kalyan is not taken in Malarani which renders म Varjit in Avaroh.

In fact, its Avaroh is similar to Bhupali and Shuddh-Kalyan : प ग रेसा especially as it also goes to ध प in Mandra Sthana. In Antra, पपसां, रेंसां is taken like in several other Kalyan Ragas.

The Swar-Sangatis धग and रेध are often taken and show well the Raga.

Principal Movement:

रेमंप S ग S रे SS, प S ग S रेसा, ध S प, मंपसा, रेसा, गरे SS||

Reference: J.D.P. II, IO.

VII- LAKSHMI-KALYAN

Raga Lakshmi-Kalyan is another rare Variety of the Kalyan Group in which the two म are used and the remaining Notes Shuddh. Its Vadis are रे - प and it is performed in evening.

The peculiarity of this Raga, which is close to Shuddh-Sarang and Kamod, resides in the unusual treatment of the two म which can be taken in succession (i.e. one after the other) and followed by the Kamod phrase गमरे (which is also found in Shyam-Kalyan, Chayanat and Hamir): रेगमरे, गमरे, मंमगमरे. The Note नी is weak in Avaroh although it is Vishranti as well as रे.

धनी सानी, रेगमरे SS is taken over and over.

Aroh-Avaroh: सा, रेगमरे, म॑प, नीसां। सां S $^{\text{नी}}$धाप, म॑, म, गमरे, सा, नी̣, नी̣ धा̣, सानी̣, रेसा॥

Chalan:

रेगमरे, म॑प, नी SS धाप, म॑म, गमरे, सा, धा̣प̣, नी̣नी̣ धा̣, सानी̣, रेसा, रेगमरे॥

Reference: J.D.P. II, I2

VIII- VAIJYANTI

Raga Vaijyanti is a rare Variety of the Kalyan Group in which म is Tivra , ग - धा are Varjit and the remaining Notes are Shuddh.

Jati : Odav

Vadis : प - रे

Aroh-Avaroh : नी̣ S सा, रे, म॑, पनी SS सांनी SS $^{\text{धा}}$प, म॑ S रे, म॑नी̣ S सा॥

नी is Vishranti and must be stressed and elongated. परे Sangati is also often done (it indicates Kalyan). Despite the fact that धा is Varjit, Scholars take it in a Avaroh Meend as a S$\overset{a}{\text{p}}$sht : $^{\text{धा}}$प.

One may consider Vaijyanti to be formed of Shyam-Kalyan in Purwang and of Bihag in Utterang.

Chalan:

रेम॑पसां S नी SS प, म॑ S रे , नी̣ S सा॥

Reference : J.D.P. I, I6

IX- DURGA-KALYAN

This Raga, described by Pt.V.R.P., is an uncommon Variety of the Kalyan Group.

It must not be mistaken for the old name of our modern Raga Durga which was also called Durga-Kalyan by some Scholars in the past (as it was the fashion to rattach the name 'Kalyan' to the First Name of some Ragas which were grouped under Kalyan Group (see Shuddh-Kalyan p.76 and Bhupali p.80)).

It therefore appears that Durga-Kalyan of Pt.V.R.P. is a modern Variety in which the two म are used while the remaining Notes are Shuddh.

Vadis : सा - प

Jati : Sampurna

Aroh-Avaroh: सारेगमंपधानीसां | सांनीधापमंगरे, मरे रे धा सा ||

Performing Time: First Prahar of the Night.

It is actually a mixture of Yaman and Durga in which the Yaman element tatally dominates. Durga only comes as an ending phrase: म मरे रे धा सा |. The Combinations मरेधासा, नीरेगमंप will often be taken. The Tans will move in that fashion: मंपधानीसारेंगंरेंसांनीधापमंमरेसा ||

Formula: Yaman & मरे धासा ending.

Reference: Pt.V.R.P. IV,22

KALYAN GROUP OF RAGAS : CONCLUSION

In this Study of the Ragas of the Kalyan Group, the description of nine 'main' Ragas has been purposely omitted as they do not figure in the Syllabus of Studies and are well-known Varieties:

I- Kamod
2- Hamir
3- Shyam-Kalyan
4- Chayanat
5- Gaud-Sarang
6- Hindol
7- Kedar (& its Varieties: Chandini, Malhua, Jaldar and Nat-Kedar).
8- Bihag (& its Varieties: Maru-Bihag and Nat-Bihag).
9- Yamini-Bilaval (although it is rattached to Bilaval That).

However, in addition to the six prescribed Varieties of the Course, which are:

I- Yaman
2- Shuddh-Kalyan
3- Purya-Kalyan
4- Sawani-Kalyan
5- Jait-Kalyan
6- Malashree

A detailed description of three more Ragas has been included because of their affiliation to the aforementionned six:

I- Bhupali, because of its primordial place in the Kalyan Group.
2- Chandrakant, in view of its comparison with Shuddh-Kalya.
3- Dhavalashree, because of its similarity of structure with Malashree.

Feeling that the most uncommon Varieties should also be investigated if only to satisfy one's own curiosity, nine rare types have been included and treated in a less-detailed Study under the subtitle of 'Uncommon Varieties of the Kalyan Group':

I- Hem-Kalyan
2- Panch-Kalyan
3- Samant-Kalyan
4- Gaur-Kalyan
5- Shree-Kalyan
6- Malarani
7- Lakshmi-Kalyan
8- Vaijyanti
9- Durga-Kalyan

However, even if the nime (undescribed) 'main' Ragas are added to the eighteen studied Ragas (i.e. 9 main and 9 uncommon), the twenty-seven Ragas obtained do not represent the exhaustive number of Kalyan Ragas because of the dynamic process of the Raga Sangeet which endlessly transforms, suppresses and adds new Forms to its vast repertoire. In this respect, a few points can be considered:

I- Pt.Vishnu Digambarji had included Raga Durga (सारेमपधसां-सांध पमरेसा) (which uses the same Notes as Raga Jaldar-Kedar and Shuddh-Mallar) and Raga Shankara (सागपनीधसांनी धप -गप रेंग रेसा) in the Kalyan Group. He had named them Durga-Kalyan (unrelated to the Durga-Kalyan of Pt.V.R.P.) and Shankara-Kalyan.
Nowadays, they are rattached to Bilaval That (probably since Pt.V.N.B.'s time).
In a similar fashion, Raga Kamod and Hamir used to be called Kamod-Kalyan and Hamir-Kalyan.

2- Bakhtawar Singh, in his Swar Tal Samuh (I9I4), mentionned the names of Nat-Kalyan, Naiki-Kalyan and Vinodh -Kalyan but, as these Varieties are not described by the Scholars, one may assume that they have become obsolete.

3- Pt.Ravi Shankar composed the beautiful Raga Tilak-Shyam (L.P. No.D/ELRZ-2), a mixture of Tilak-Kamod and Shyam-Kalyan in which the (Shyam) Kalyan element is dominant. This Variety, having an identity of its own and a definite aesthetical appeal, truly deserves to become an established Raga and can rightfully be classified under Kalyan That.

4- Pt.Nikhil Banerjee's Malhua-Kalyan (L.P. No. EASD-I305) can be considered, despite the absence of Tivra म, to come under the Kalyan Group as it is a transposition of Kalyan in which म has become सा ; Its Chalan is:
मपधसा, साम--, ग पम गरे (सा) नीध, मपध सा, साम (transposed, we obtain Kalyan):
सारेगप , पसां--, नीरेंसांनीध(प) मं ग, सारेग प , पसां .
Time will tell if it will become established... .

5- A Raga Purvi-Kalyan is beeing played nowadays by some Instrumentalists although it is nowhere to be found in the Raga-Shastras. Some consider it to be a mixture of Purvi in Purwang (with the phrase: प,मं ग मरेग रे सा) and Kalyan in Utterang (because of the Shuddh ध), while others seem to play Raga Purya-Kalyan with two म taken in a free manner.... .

6- I have been told that Pt. Ravi Shankar plays a Raga which he calls Hans-Kalyan , a mixture of Hansdhwani and Kalyan but, untill today, I never had the opportunity to listen to this new Variety and so, to analyse its structure.

7- Raga Gorakh-Kalyan could also be included in the Kalyan Group but its appartenance to the Kalyan That is doubtful as ग - प are Varjit, म is Shuddh and नी is Komal:
नि़ ध़ सा, सारेम धनी ध सांनी धमरे सा, मरे नि़ ध़ सा

8- Raga Vashaspati , a Karnatak Raga which has become popular of late, especially among Instrumentalists, is a mixture of Kalyan in Purwang and Khamaj in Utterang: सारेगमंपधनीसां सांनीधपमंगरेसा
It has yet no established rules in the North and Artists often seem to play it as Yaman with a Komal नी instead of Shuddh नी. It could be more exact to say that many play it as a free-moving Scale.... . Anyhow, as it is usually performed in a Kalyan spirit, it deserves to be incorporated to the Kalyan Group.

If the diversity and the mobility of the Kalyan Types involved do not allow us to number them accurately (which is, after all, unimportant), we can nevertheless bring out their common characters:

I- They are all performed in Evening (First or Second Prahar of the Night). (Hindol, Gaud-Sarang and Yamini-Bilaval apart).

2- They are usually Purwang Pradan Ragas (i.e. their Vadi is in Purwang and they move mainly in Mandra and Madhya Sthana.). Raga Jait-Kalyan beeing the exceptionto the rule.

3- They use mostly Shuddh-Swaras : Komal ग and Komal ध are never found in the Kalyan Ragas. Komal रे is very rarely used (Purya-Kalyan). These three factors are interconnected because of the Time-Theory governing the Ragas.

4- They either use - Tivra म only
- or both म
- or treat म as a Varjit Swar.

This last characteristic has been wisely taken by Pt.V.N.B. as the basis of his classification of thirteen Kalyan Ragas into three groups. (I have taken the liberty to add to his list, three more Ragas which can fit rightfully in these categories, thus, bringing us to a total of sixteen Ragas):

I- नी Varjit and Tivra म either Varjit or played in Avaroh:

i) Bhupali
ii) Shuddh-Kalyan
iii) Chandrakant
iv) Jait-Kalyan (added)

2- With Tivra म only:

i) Yaman
ii) Hindol
iii) Malashree
iv) Dhavalashree (added)

3- With both म:

i) Kamod
ii) Hamir
iii) Shyam-Kalyan
iv) Chayanat
v) Gaud-Sarang
vi) Yamini-Bilaval
vii) Kedar (its Varieties must also be added)
Viii) Bihag (added) and its Varieties.

The following recapitulation of the Kalyan Ragas will include the nine undescribed Ragas, so that a more complete picture of the said group may be obtained.

Reference: Pt.V.N.B. SS - I,39 (retrospective)
I,8I (classification into three Groups).

-RECAPITULATION OF THE KALYAN RAGAS: (DIFFERENT TYPES)-

I- **YAMAN**
सारेगमंप, धानीसां or नीरेगमंपधानीसां or नीरेगमंधानीसां
सांनीधापमंगरेसा॥ / धानीरेग / V: ग-नी/J:7

YAMAN-KALYAN
Yaman occasional Grace of Shuddh म : ग^{म}ग रे (more of Shuddh-Kalyan phrases/spirit).

2- **SHUDDE-KALYAN**
I-Odav-Odav: सारेगपधासां।सांधापगरेसा॥(rejected as it can create confusion with Bhupali.
2-J:5-6 : सारेगपधासां।सांनीधापगरेसा॥
3-J:5-7 : सारेगपधासां।सांनीधापमंगरेसा॥(established Type) in which मं and नी can be more or less stressed in Avaroh (or even omitted).
In the 3 types: V: ग-धा/ धग /रेगप रे--सा/Mandr & Madhya Sthana (but also goes to Tar Shtana.

3- **BHUPALI**
सारेगपधासां।सांधापगरेसा॥ /J:5/V: ग-धा/Purwang Pradan/ धा,सारेग/धारे सा/रेधा सा/प ग/सां धा/रेप ग// Grace of Tivra मं can be found in Avaroh in some Songs.

4- **JAIT-KALYAN**
सागपधापसां।सांपधागप रे--सा॥ (Pt.V.N.B.: established Type.)./V: प-सा or प-रे/J:5/Utterang Pradan/Vakra//.
I-गपधाप रे--सा
2-गपधापग--रेसा
3-गपधाप रे--गरेसा (Prof.D.T.Joshi says that some take it in that fashion).

5- **CHANDRAKANT**
सारेगरेसा, नीधानी--धाप / नीरेग also taken as in Yaman Tivra मं taken in Avaroh: पमंग, धामंग/ परे Sangati taken/ J:6-7/V: ग-नी/Purwang Pradan: Mandra-Madhya Sthana.

6- **MALASHREE**
सागपसां or सागपनीसां।सांपगसा or सांनीप$^{मं}$गसा॥ /V: प-सा/ J:5/ Utterang Pradan/F: सागप+ नी + मं Grace Avaroh.

7- **DHAVALASHREE**
सागपसां or सागपधापसां।सांपगसा or सांपधाप$^{मं}$गसा/V: सा-प/ J:5/ Utterang Pradan/F: सागप + धा + मं Grace Avaroh.

NOTE: V: stands for Vadi and Samvadi./J: for Jati (5:Odav, 6:Sadav and 7:Sampurn./F: for Formula of the Raga.

8 - **HINDOL**

सागमंधानी धासां | सांनी धामंगसा || /J:5/ नी Vakra Aroh & very little:often omitted or Grace:साधा/ V: धा-ग Utterang Pradan.

9 - **VAIJYANTI**

नी S सारेमंपनी S सां सांनी S $^{\text{धा}}$पमंरे $^{\text{मं}}$नी S सा || J:5/ V:प-रे/ नी Vishranti/धा Varjit but often taken as Avarohi Grace/ परे Sangati/(J.D.P.)

10- **SHREE-KALYAN**

सारेमंपधापसां सांधापमंपरेसा /J:5 /V: प-सा/परे Sangati/ साधासा, साधाप, प धापसा/पधामंपसां/रेमंपधामंप रे--सा (J.D.P

11- **PURVA-KALYAN**

1-(Pt.V.N.B.): नीरेनी धा, नीरे, गमंप, मं, धामं, नीनी धामंगरेसा ग, मं धामंसां, सांरेंसां, नीरेंनी धाप, गमंप धानी सां, मं धामंग, नीनी धा मंगरेसा F:Purvā+Kalyan (Shuddh धा only)/V: रे-धा/ (classified under Marawa That).

2-(Pt.O.T.): F:Marwa+प in which रे less important. /प Varjit in Aroh /सा also often avoided in Aroh: नीरेगमंधानीसां /No peculiar Purya phrase/ like Yaman with Komal रे.

3-(Pt.V.R.P.): F: Purya-Danashree Purwang+Kalyan Utterang.(reminds of R.Jha): रेगरेमंग & मंरेग / like Yaman (Komal रे)+Purya-Danashree Phrase.

12- **PURYA-KALYAN**

1-F: Purya+Kalyan balanced mixture (accepted type) सारेगमंपधानीसां सांनी धापमंगरेसा (प often avoided to show Purya and नी-ग important).

2-with Komal रे over stressed: should be called Marwa-Kalyan (rejected).

3-with Purya-Danashree phrases (rejected).

13- **HAMIR**

नीसागम धानीसां | सांनी धापमंप धापगमरेसा || / J:7/ V: धा-ग/ Grace of नी Komal may come धा$^{\text{नी}}$-धाप or धा$^{\text{नी}}$प/ धा is Nyas & Vishranti- often taken from नी: $^{\text{नी}}$धा---/ नी often Vakra in Aroh: नीधासां /Avaroh: गमरे taken like in Kamod, Shyam-Kalyan, Chayanat./ सा, रेसा, गम धा, नी धा, सां नी धापमंपगमरे सा , गम$^{\text{नी}}$ धा---- .

I4- CHAYANAT

रेगम नी–धा नी–धाप, प रे--रेगमपगम रेसा , धासारेसा धा धा प प रे रेग गम मप गमरे (सा) ,(प)सां रें सां धा धा प, परेंसां नी–धा धाप पमंधाप रे-- गमधा धाप गमपगमरे सा,प सा नीरे --सा /V:प–रे (some say रे–प)/J:7/Komal नी comes as Avarohi Grace between 2 धा & नी धाप /प रे,गमप मग मरे सा//Tivra मं only in Antra/long Avarohi Meend प रे characteristic/सानी धाप,रेनी धाप,गनी धाप ,गमनी धाप / म नी धा--प or गम (नी) धाप or गम धा धाप//

I5- KAMOD

रेप मंधाप गमपगम सारे सा,रेरेसा धा धाप पपसा सारे रेसा गमपगमरेसा (प)पसां रें(सां) रेंपंगंमंरेंसां (सां) धा धाप पमंधाप मंप ग रेपमंधापग म रे सा , रेप मंधाप॥ / J:7/ V:प–रे/ (Komal नी may come as Grace between 2 धा)

I6- SHYAM-KALYAN

नीसारेमंपनीसां।सांनी धापमंपगमरेसा ॥ /V:सा–म better:रे–प/ J:5-7 /रेप or रेमंप/ In Avaroh,रे taken in a Meend from म: म रे //

I7- MALARANI

सारेमंपनीसां।नीसांधाप रेमंप रेमंपधामंप ग S रे,प S ग S रेसा॥ Aroh:ग–धा Varjit & Avaroh:म–नी Varjit/ J:5/ V: प–रे/ रे Nyas/ Antra:पसां रेंसां /No Shuddh म/ धाग and रेधा Sangati show well the Raga:रेमंपधाग , नीसांरेंधाप /ग S रे ,प S ग S रे सा/ (J.D.P)

F: Shyam-Kalyan minus गमरे plus प ग & ग रे & धाग + रेधा //

I8- LAKSHMI-KALYAN

सा,रेगमरे,मंप,धा,नीसां।सां नी धाप,मं,म,गमरे,सा,धाप,नी, नीधा सानी रेसा,रेगमरे॥// V:रे–प / Aroh ग Varjit/ नी weak Avaroh/ रे & नी Vishranti/ धा नी सानी & रेगमरे-- are always done/ (J.D.P.)

F:Shyam-Kalyan Purwang Shuddh-Sarang Utterang +मं म गमरे //

19- **DURGA-KALYAN**

सारेगमंपधनीसां।सांनीधपमंगरे,प मरे रेधसा ॥ /V: प-सा/ J:7 / मरेधसा,नीरेगमंप always taken/(Pt.V.R.P.) F: Yaman+मरेधसा ending.(of Durga)-

20- **GAUD-SARANG**

सारेनीसा गरेमग पमंधप सांनीरेंसां।सांधनीपधपमंप मग रेमग प रे सा/J: Vakra 7 /V: ग-ध /Antra:पसां रेंसां,पध मप मग /प रे and गरेमग are characteristic phrases.

21- **KEDAR**

सामपसां or सामगपमंधपसां | नीरेंसांधप मंपधप म ,म रे (सा) // V: म - सा / Antra मंपधनीसां possible -usually पसां रेंसां धप/ नी weak and never Nyas/ J:5-7 / म रे Meend long/साम मप पसां रेंसां धपम गपमंधपम म रे(सा) /मंपधपमे-,मंप म,मंसांधे पमंपध म-: म is Nyas. //

22- **CHANDINI-KEDAR**

Kedar + धनीध (मंपधनीधप मंपधप म-)

23- **MALHUA-KEDAR**

F: Kedar (Kamod,Shyam-Kalyan,Hamir phrases) & गमरे + धपमप or धपमगप or ध मप or ध मग प ending. रेप,रेमप also taken./नी also shown:नी नीसा रेनीसा ध मप--नी नीसा /presented differently by the Artists.

24- **JALDAR-KEDAR**

सारेमपधसां। सांधपमरेसा ॥ /use same Notes as Durga + Shuddh-Mallar/ म must be proeminent to show Kedar & performed in Kedar spirit./ साम प धपम मपसां रेंसां धपम-- म रे सा / V:म-सा/ J:5//

25- **BIHAG**

नीसागमपनीसां।सांनीधप मंपगमग रेसा ,पनीसाग रेसा ॥ / J:5-7 / V: ग-नी /(Pt.V.N.B. clas.it in Bilaval/.

26- **MARU-BIHAG**

नीसागमंपनीसां।सांनीधपमंगरेसा ,नीसा म,म, पमग ,साग मंनीधपमंग मंगरेसा , गमंपमंप-- ॥/J:5-7 / Shuddh म only taken in साम,म मग phrase/प very important & Nyas.

27- **YAMINI-BILAVAL**

सागरेगप नीधनीसां|सांनीधप मंगरे गमगरे गरेसानी रेसानीसा॥ /like in Al'aya-Bilaval:Komal नी taken as Grace between 2 ध/V: सा-प / Shuddh म also taken in Aroh (like in Bilaval): गरेगपमम /Tivra मं only taken in Avaroh:पमंगरे गमगरे/F:Bilaval पमंगरे/Dr.LMM/

28- PANCH-KALYAN

Mixture of Yaman-Kalyan, Shyam-Kalyan, Shuddh-Kalyan, Hem-Kalyan and Hamir-Kalyan ./ V: सा-प / Mandra & Madhya Sthana / Chalan: सा सारेसा धप पधप ग ग गमरेसा। सा मरेसा सारेगरेगम ग पप पगरे गमधप गमरेसा। पपसां सांरेंसां धप नीधप गमधप गमरेसा मरेसा नीसा गमंप॥ /no clear identity :(rejected)/-(R.Waze)

29- SAMANT-KALYAN

Mixture of Shuddh-Kalyan & Hamir / V: ग-ध / गरे ग ग परे सा धध पधसा रेग गरे पग परे सा। ग ग प नी ध मंपध पग परे ग ग रे सा सारेगरेसा। पपसां नीध रेंसां नी ध नी ध प मंधध गरे पग रे गरे सा सा॥ /no clear identity . (R.Waze).

30- GAUR-KALYAN

Mixture of Bhup Bihag Hamir./others say:Yaman Bhup Bihag / V: ग-नी / साधसा रेसा गरेसा मग पग धगमरेसा। मग प गमरेसा गमंप मंपधप नीधप धग मप पनीसां रेंसां धप गरेसा। सा धधसा धप सा मग मरेसा॥ /not very clear. (R.Waze)

31- SAWANI-KALYAN

I-F: Shuddh-Kalyan+ Nat.(R.Waze) unknown.

2पF: Shuddh-Kalyan+Bihag .(R.Waze) in which the Bihag element is proeminent: ग रेसा सा ग ग म प मग गरेसा नीधप रेगरेसा Chalan: पमग रेसा सा मगमगप गम गरे सा। नीधप पनीसा। पपसां सांरेंसां रेंसां पमग नी पमग रेसा मग प धप मग रेसा॥

3-F: Shuddh-Kalyan+occasional सामगप+ Nyas Mandra ध (Pt.V.N.B.) ./ V:सा /Mandra & Madhya Sthana/ गरेसा नीधनीधप पसा रेगरेसा सासामग पपध पधपग रेसाध-- गरेसा॥ / Aroh-Avaroh of N.R.A: सानीधनी धपसारेगपधसां। सांनीधनीधपगरेसाध--॥ //

32- HEM-KALYAN

सापधपसा सासामगप पधपसां। सांपधपगमप ^{प}ग $^{\text{रे}}$सा॥ (Pt.VRP) V: सां-पं / J:5-7 or 6-7 / नी Varjit & ध weak in Aroh/Mandra & Madhya Sthana & Vilambit Laya/ प धप सा रेसा सामगप धप ग मरेसा। पप धप सा रेसा गम-रेसा गमपगमरेसा। सामगप गमरेसा रेसा धप सा गमपगमरेसा सामग रेसा प धपसांधप धप गमप गमरेसां रेसा धपसा॥(:Pt. V.N.B.)

Mixture of Kamod & Kalyan.

RAGAS OF GAURI GROUP

(गौरी अंग के राग)

GAURI GROUP OF RAGA-S

INTRODUCTION:

The Gauri Group is made up of only three Raga-s: Gauri, Lalita-Gauri and Chaiti-Gauri. However, as Gauri, the mainstream and Lalita-Gauri have three Varieties each, all of these could also be considered as separate entities which would bring the actual number to about seven Forms of Gauri.

B.S.R. also spoke of an Odav-Sadav Variety in which म॑ is Tivra, ग-ध are Varjit in Aroh and ग in Avaroh and which he calls Shree-Gauri; He also mentionned a Marwa-Gauri also using Tivra म॑ and Komal ध॒ in which the Marwa element is shown by Komal रे॒ Vadi and Nyas. However, as none of the Authors and Teachers consulted ever mentionned those two Varieties we do not require to consider them in the present Study.

While classifying these Varieties according to their Svara-s, we find that the Gauri Raga-s originate from Bhairav That, Purvi That and Marwa That.

The Bhairav Anga Gauri-s have a 'Kalingada' element while the Purvi Anga Gauri-s will show more Purya-Dhanashree (or Shree) than Purvi (despite its primacy as a Main Raga which gives name to a That).

Although all the Types have been described in the following pages, a greater stress has been given to the Bhairav Prakars of Gauri for the simple reason that I have learnt them so, despite the fact that they are less popular throughout the Country than their Purvi-Anga counterparts. Indeed, untill sometime back, Gauri was synonymous of Purvi-Anga Gauri.

At last, to close this introduction, it is interesting to notice that Pt.O.T. used to call the Purvi-Anga Gauri as Mala-Gauri and that Pt.V.R.P. gave Asa-Gauri as the old name of Chaiti-Gauri.

GAURI

There are three Varieties of Raga Gauri which are determined by the Note म which acts as a differenciating agent:

i- Shuddh म Gauri (Bhairav-Anga).
ii- Tivra म Gauri (Purvi-Anga) .
iii- Both म Gauri (' ') .

In all the three Types, रे and धा are always Komal & ग and नी are Shuddh. At last, the characteristic Gauri phrase ending on an elongated Mandra नी allows an easy and immediate identification of the Raga and is found in all the Prakars:

सारेनी——, रेसा रेनी——, सानीधानी——, गरेसारेनी——, रेगरेसारेनी——॥

However, due to the different ways of म, each of the Types have a distinct Chalan.

I- GAURI (BHAIRAV ANGA):

That Type has been given by Pt.V.N.B., Pt.V.R.P., B.S.R. and was also taught by Dr.L.M.M. and Dr.K.C.G. .

There exists only one Form of Gauri Bhairav-Anga although, surprisingly enough, a few minor differences are found:

i) Some give the Vadis as रे-प (Pt.V.N.B. & B.S.R.) while Pt.V.R.P. prefers म-सा.

ii) Pt.V.N.B. wrote that its Jati was Odav-Sampurna (with ग-धा avoided in Aroh): If such a statement was to be taken litteraly, this would indicate that its Aroh-Avaroh would be: सारेमपनीसां।सांनीधापमगरेसा॥ . Such an Aroh would be very close to the one of Raga Shree : सारेमंपनीसां (Shuddh म apart). Furthermore, he also explained that Gauri is a mixture of Shree and Kalingada. However, when we look into Pt.V.N.B. Uthav, Chalan, Vistars and Compositions , we find that Gauri Aroh is never Odav but Vakra-Sampurna : This is one of the few instances where Pt. V.N.B. 'says 'one thing and does another'. This led B.S.R. , who probably bypassed the Chalan and Vistars of Pt.V.N.B., to the erroneous statement that Gauri is an Odav-Sampurna Raga whose Aroh-Avaroh is: सारेमपनीसां।सांनीधापमगरेसा॥. This is a grave

mistake because such Aroh is not at all representative of Gauri and is totally foreign to its spirit. It is therefore, much more proper to say that Gauri is an Vakra-Sampurna Jati Raga.

The Formula of Gauri beeing a mixture of Shree and Kalingada as given by Pt.V.N.B. is not satisfying and can create confusion because, in my understanding, their only similitude is in their Sun-Set Performing Time and, according to Pt.V.R.P., when Tar रें is reached (although I do not very well see why). I therefore find that these two aforesaid factors are not sufficient to justify the Shree element.

The only Gauri using profusely Shree in Aroh is of Purvi-Anga (with Tivra/Shuddh म) and is called Chaiti-Gauri.

Gauri is a mixture of Kalingada interwoven with the identifying phrases ending on Mandra नी.

We cannot properly speak of Raga Bhairav whose spirit is too serious and whose रे-ध Vadis are too over-powering with their heavy Andolans which are not done in Gauri (although an occasional stoppage can be done on रे in Gauri).

As Dr.K.C.G. puts it 'in Gauri, रे and ध are obscured by ग and नी respectively'. That is why, Kalingada, the lighter counterpart of Bhairav, is the base of Gauri.

The movements of Gauri are always done in a Vakra fashion and use Kalingada phrases ending on Mandra नी: पध पध मप म (common with Kalingada) followed by रेसारेनी सा . The Raga moves quite freely in between म and Tar सां . Dr.L.M.M. used to favor the phrase साध प in Aroh (which indicate a Shree Anga to a certain extend)* and he used to take such Avarohi phrases: सां नीसां धनी ध पध मप म गम रेग रेसा रेनी— सा ||. Actually, Gauri moves mainly bin Vakra Avarohi phrases: सां नीसांधनी, मगमरेग, धपधमप, सारेनी, रेगरेमग रेसारेनी, etc. In Antra, पधनीसां is taken and even a straight Avaroh is possible : सांनी धपमगरेसारेनी ||

Chalan:

सा, नी धनी —, रेग रेमग रेसा, सारेनी — नीसा | सा, सा रेसा, रेग रेसा सारेग रेमग मरेग रेसारेनी   नी धनी धप मग मधनीसा | सां ध धप , गमधप मपममरेग , मधपधमप

NOTE: It is also representative of Bhairav.

(*)

मपधपम पधप पधनी धनी धप ध मप ,मधपधपमपम , रेग रेमगरेसा रेनी सा ।

पधनीसां नीसां नीसांरेंनीसां सांरेंगं—मंगंरेंसां मंगंरें—सां,सांनीधनी पधमप

गमरेग रेसा रेनी रेगरेमग रेसा रेनी—सा ,सानीधनी रेगरेमग रेसा रेनी—सा ॥

II-GAURI (PURVI ANGA):

In this Type of Gauri using only Tivra म,some confusion may arise at first,while studying the different commentaries of the Authors as they usually explain it to be a mixture of Shree and Gauri.

As an exemple,these are the different Prakars of Tivra म॑ Gauri:

I- **Pt.V.N.B.**,**M.Kri.** and **B.S.R.** give it as an Odav-Sampurna Jati Raga in which,like for Bhairav-Anga Gauri,ग-ध are Varjit in Aroh .As म is Tivra,a definite Chaya of Shree is introduced but I feel it need not to be done because there is a Gauri Raga described by Pt.V.R.P. (Raga Chaiti-Gauri) which is performed in Purvi Anga with two म and with a definite Shree Arohi way.

2- **B.S.R.** further complicates matters by giving 2-3- more Varieties of the same which I have never traced anywhere.They are:
  a-A Sadav-Sampurna Variety with ग Varjit in Aroh (a slight variant of the Odav-Sampurna Variety).
  b-An Odav-Sadav Variety which he calls **Shree-Gauri**,in which ग-ध are Varjit in Aroh and ग in Avaroh.
  c-A variety which he calls **Marwa-Gauri** in which म is Tivra ध is only Komal and in which रे is proeminent like in Marwa.

One may wonder in front of such a complexity of Types... It is also surprising that the Authors understand Purvi Anga Gauri as a mixture of Shree/Gauri:

Dr.K.C.G. says that the **Shree Anga is appearent in all the Gauri** Types **but in a Vakra fashion** which is much more 'relaxed' than in Shree Raga,whose Aroh is quite 'empty' :सारेप,सारेमंप,साप .Therefore, if we cannot properly accept Purvi-Anga Gauri to be Shree based , how to understand it ? what is its Formula ?

Dr.K.C.G. explains that Purvi-Anga Gauri is a mixture of Purya-Dhanashree with the Gauri identifying phrases (Mandra नी ending).

Like in Purya-Danashree, नीरेगप , नीरेगमंप , मंगरेगप , गमंरेगप will be taken with मंधनी in Utterang and रेनीधप while returning from the Antra. The Combination मंगमंगरेग is also taken but it is a Purya phrase. A good ending phrase will be: –मंगरेसानीसाधनी or मंगरेसारेनी ॥

Pt.O.T. used to call this Purvi-Anga Variety of Gauri as Mala-Gauri (This Mala-Gauri is totally distinct of another Purvi That Raga called Mali-Gaura in which the two म are used).

Chalan:

नीरेग रेसारेनी मंधनीसा नीरेगप पमंगमंरेगप मंगरेसारेनी धरेनीधप मंप मंधनी सा
रेनी सारेग रेसानी । नीरे गमंप मंपधमंप मंपमंग मंरेगप मंपधप मंधनीधप रेनीधपमंगमंरेग
रेसारेनी मंगरेसानीसाधनी— सा ॥

III-GAURI (PURVI THAT):

The third Type of Gauri also belongs to Purvi That but uses both म . It has been described by Pt.V.N.B. and M.Kri. .
Despite the fact that it uses the sames Notes as Raga Lalita- Gauri, it remains quite distinct from it because Shuddh म only comes in Kalingada phrases and never in Lalit-Anga phrases.
Dr.K.C.G. gives its Formula as: mixture of Purya-Dhanashree + Kalingada Shuddh म phrases + Gauri identifying phrases Mandra नी ending.

Chalan:

नीधनीरेग मंग रेसारेनीसा धमंधनी नीसा प पप मधपमग मगरेसारेनी म गमप पप
धप धधपमग मपधनीसां नीसांनीधप मपमग रेंमंगरेसानी— सा नीधनी रेगरेसानी सा॥

References:

I-Shuddh म Gauri		II-Tivra म Gauri	III-Shuddh-Tivra म Gauri
Pt.V.N.B.	V,408 Vist.p.514 SS-III,77	V,419-Vist.517	V,419
Pt.V.R.P.	V,167		
B.S.R.			
M.Kri	II,70	II,70 VI,29	VI,29

LALITA-GAURI

Like for Gauri, there exist several Varieties of this Raga which has been said to come either from Bhairav, Purvi or Marwa That according to the different Authors.

As its Name indicates, it is a mixture of Lalit and Gauri which could present a certain similitude to the Raga-s Lalit-Pancham, Prabhat-Bhairav, and Purvi-Anga Gauri (with both म), as all these Raga-s use both म and रे-ध Komal.

However, because of their identifying phrases and especially, because of the proportions and predominance of a Raga in each of theses mixtures, they can remain distinct while performing them.

- Suffice to say that Prabhat-Bhairav is 95 percent Bhairav with 5 percent of a Lalit phrase, that Lalit-Pancham is a pure Lalit with a one percent of प which comes as a 'wanted mistake', that Gauri using the two म is Purvi-Anga Gauri in which a Kalingada phrase with Shuddh म is added. So, in this fashion, each of those remain distinct.

Three Types of Lalita-Gauri have been given by the Authors, out of which two are established forms:

I-LALITA-GAURI (MARWA THAT):

Given by Pt.V.N.B. in which both ध are used with a predominance of Shuddh ध. (Probably because his Lalit was using Shuddh ध as well). He says that this form of Lalita-Gauri was demonstrated to him by Ashik Ali Khan of Jaipur and that it looks a bit like Bhatiyar.

Chalan:

धम धनीरें गंरें सां नीसां नीसां रेंनी ध प पध नी प मपग, रेग रे सा सा नीध सा

रेसा प पधनीप ग मप धम ध सां सां सांरेंसां नीरेंगंरेंसां, सां रेंनीधप, पधनीप ,

ग मपग

However, this type is obsolete and nobody sings it nowadays.

The two main Types are derived from Gauri Raga which is either Bhairav-Anga or Purvi-Anga.

Dr.K.C.G. explains that the Note म is a determining factor in

Lalita-Gauri:

In Lalita-Gauri (Bhairav-Anga), Tivra म will show Lalit while in Lalita-Gauri (Purvi-Anga), Shuddh म shows Lalit.

II-LALITA-GAURI (BHAIRAV-ANGA):

Has been described by Pt.V.R.P., Pt.B.B. and it is the Variety which I have learnt and adopted (as for Gauri, Bhairav-Anga).

It uses Komal धा and रे and both म (with Shuddh म proeminent).

Vadi : म
Samvadi: सा
Jati: Sampurna.
Aroh-Avaroh: सारेगम मंमग गमपधाप पधानीसां। सांनीधाप धाम मधामंम गमंरेसा
Performing Time: Evening.

Dr.K.C.G. defines it clearly as a mixture of Kalingada & Lalit with the Gauri features.

Phrases such as: नीरेगमंगरे रेसा and नीरेगम धा मंम are taken to show the Lalit Anga but they are followed by Kalingada phrases (which restablish the predominance of Shuddh म over Tivra म): गमप प धानीधाप म पनीधापम पग पसांनी पधानी प ... .

In Avaroh, मंगरेसा or मगरेसा can be taken.

In Utterang, the Combinations can either show more Lalit or Kalingada : मंधामंधासा नीरेंसां or मपधानीसां नीरेंसां but it will be mostsuitable to demonstrate the Gauri (Kalingada Features) while returning in Avaroh: सांरें सांरें नीसां धानी, धानी धानी पधा मप, मप मप गम रेग, रेग रेग सारे नीसा, गमरेगरेसारेनी ।।

In conclusion, its base is of Kalingada & Gauri and the Tivra म comes to show the Lalit-Anga.

Chalan:

रेगरेसा रेनी— सा। रेगममंम ग मप पधानीधाप सां प धानी पधा मप गम रेग मगरेसा नी—

सा रेगरेसा। मंधा मंधासा नीरेंसां मपधानीसां नीरेंसां सांरें नीसां धानी पधा मप गम रेग रेगममंम गरेग रेमग रेसारेनी— सा ।।

III-LALITA-GAURI (PURVI ANGA):

Has been described by Pt.Gune and M.Kri. .Its only difference with the Bhairav Prakar lies in its reversed use of the two म :Here,like in Gauri Purvi Anga, Purya-Dhanashree is the base and,therefore,Tivra म is proeminent. Lalit phrase will be shown by the use of Shuddh म and in a restricted manner.

According to Dr.K.C.G.,only गममंमग must be taken (in the difference of the Bhairav Prakar which more liberal in using a Variety of Lalit phrases Naturally,Gauri phrases will have to remain visible allthrough.

Dr.K.C.G. analyses its proportions as:

90	percent of	Purya-Dhanashree
5	' '	Lalit (गममंमग)
3	' '	Kalingada (probably,if at all).

The whole,in a Gauri way (Vishranti Mandra नी)

Chalan:

रें मंगरेसा सा नी — धनीसाधनी —— धप - मधनीसारे - सा नी सा - धसानीसाधनी

नी —— नीरेग म म गमम मम गमरेग मंगरेसा रेनी — | गमंप प मंप मंग मंरेग ||

References:

Pt.V.N.B.	VI,II4	(Vistars p.474) (Marwa That).
Pt.V.R.P.	V, I82	(Bhairav Anga).
Pt.Gune	IV,54	(Purvi Anga).
Pt.B.B.	II,43	(Bhairav Anga).
M.Kri.	VII,82	(Purvi Anga).
B.S.R.	III,82	

CHAITI-GAURI

Raga Chaiti-Gauri, which was previously called Asa-Gauri ,has only been described by Pt.V.R.P. who tells us that, as its name indicates ,it is a seasonal Raga which must be performed in the Month of Chait*.

It uses Komal रे - ध and both the म .There is only one Type of that Raga which is Purvi-Anga. It is a mixture of Shree and Gauri.

Vadi : प
Samvadi: सा ..
Aroh-Avaroh: सारेमंप मंपधनीसां सांनीधपधम पमंधमंगरे गरेसा ॥
Jati : Sadav-Sampurna (ग beeing usually Varjit in Aroh).
Perfooming Time: Evening (&Seasonal).

Shree is taken in Purwang and Gauri in Utterang.However,in Antra,the Utterang is often of Shree : मंपनीसांरें सां but मंधनीसां मंपधनीसां मंप सांनी धप ॥ can also be taken.

The Shuddh म is taken sparingly in Avaroh in the Kalingada phrase सांनीधप धम and even पधम मपग .

It also happens frequently that,while returning from the Antra,a typical Gauri Avarohi phrase is taken : नीधनी धप धधपध म ग instead of a Purvi (Shree) Avarohi phrase which can omitt the प: पमं धमंगरे .

Shree and Gauri can blend in many ways but it is important to keep in mind the ever-present Shree element in Aroh-Purwang .

Its Formula is: Shree & Gauri (Purvi-Anga) with Avarohi use of Shuddh म (in a Kalingada/Gauri fashion with Gauri characteristics (Mandra नी emphasis)

Chalan:

रे~ मंपधप , मंधनीसांनीधप , पधम मपग , मंपनीसांरें~ सां । धसांनीसां नीधनी धप धधप ध- प - ग - मंधनीसां मंपनीसांरें~सां नीसां नीसां नीधप धपम पग मंगरेसा रेनी धनीधप । नीरेगरेसा रेनी सारेमंप मंपधपमंप मंगमंगरे सा, रेरेप पमंधप रेगरेसा, मंगरेगरेसा (good Combination) रेगरेग मंगरेगरेसा ॥

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*NOTE:Hindi/English Dic.M.Chaturvedi/Dr.B.N.Tiwari-p.2I6 :CHAIT: चैत : 'The opening Month of the Year according to the Hindu Calendar.
Reference: Pt.V.R.P. V,I74-

- RECAPITULATION OF THE GAURI RAGA-S :(DIFFERENT TYPES)-

1- GAURI	1-Bhairav-Anga: (Shuddh म)	V:रे-प (VNB)/V:प-सा (VRP)/J:Vakra-Sampurna/ ग-नी main/ F: Kalingada & Gauri way Mandra नी emphasis / सा धप मपग मगरेसा रेनी सा रेग-रें सा सां नीसां धनी ध पध मप म गम रेग रेसा रेनी रेग रेमगरेसा रेनी सा
	2-Purvi-Anga :(a) (Tivra म॑) Pt.O.T. calls it MALA GAURI	F: Purya-Dhanashree & Gauri
	3-Purvi-Anga :(b) (Both म)	F: Purya-Dhanashree & Gauri way & Kalingada phrase with Shuddh म.
	4-Marwa Gauri	(BSR) Tivra म/Komal धा/J:5-6 (Aroh,no ग-प/Avaroh ,no प) /रे Nyas as in Marwa rejected :obsolete
	5-Shree-Gauri	-(BSR) Tivra म/Komal धा/J:5-6 (Aroh,no ग-धा/Avaroh ,no म/ rejected: obsolete
2- LALITA-GAURI	1-Bhairav-Anga (Both म)	V:म-सा/J:7/ Tivra म shows Lalit / F: Kalingada & Lalit in Gauri way
	2-Purvi-Anga (Both म)	F:Purya-Dhanashree 90 percent & Lalit 5 percent (in गमम॑मग phrase) & Kalingada 3 percent -in a Gauri way. Shuddh म shows Lalit//
	3-Marwa That (both म, धा)	(VNB) /two म & धा with Shuddh धा proeminent / he learnt it from Ashik Ali Khan of Jaipur/looks like Bhatiyar/ rejected: obsolete.
3- CHAITI-GAURI	Purvi-Anga (Both म)	(VRP) /V:प-सा/J:6-7 (Aroh म Varjit)/ F: Shree & Gauri & Kalingada phrase in Avaroh with Shuddh म . [illegible]

RAGAS OF KANADA GROUP
(कानड़ा अंग के राग)

KANADA GROUP OF RAGA-S

INTRODUCTION:

The Kanada Group is quite prolific because not less than thirty Varieties have been described by J.Shah out of which Raga Naiki-Kanada occupies a primordial place because it is considered ,with Raga Darbari, as the main representative of the Kanada Group.

As a matter of fact, a thorough research in the Sangeet Shastras would be necessary to determine which of the two Ragas has been first created because, while some Scholars consider Naiki to be the 'Basic' Kanada, others prefer to recognise Darbari as the Archetype.

This may be due to a few reasons which we propose to examine rapidely:

i) On one hand, the Kanada Characteristics are more evident in the peculiar use of Komal ग॒ which is Andolit (^{म}ग॒ 〰) and Vakra in Avaroh (ग॒ म रे सा) as well as in निप॒ Combination than in the use of Komal ध॒:
The study of the Kanada Ragas shows us that ध is not such a determining factor because, while some Ragas use Komal ध॒ , others use Shuddh ध , others both ध and others no ध at all (or only as a Grace-Note). Therefore, the Komal ध॒ of Darbari, despite its peculiar Andolan and Avarohi Vakra Fashion, is not 'typical' of the Kanada Group and Naiki can occupy the first place ...

ii) On the other hand, Darbari is one of the Main-Stream of the whole Raga Sangeet and it enjoys nowadays a much greater popularity among Musicians and Music-Lovers alike , than its conterpart, Raga Naiki which is , to a certain extend, more limited because of a relatively denuded Utterang in which ध is usually absent. In my opinion, the beautiful ध॒ of Darbari tremendously enhances the Melodic Structure and therefore, because of its popularity and intrinsec beauty, Raga Darbari may be considered as the 'main' Variety.

iii) At last, the acceptance of Darbari as the Kanada Archetype may be due to the fact that it is said to have been composed by Tansen (Court Musician of Akbar) while the creation of Naiki has been attributed to Gopal Nayak (Court Musician of Allaudin Khilji with Amir Khusro) or, as Dr.K.C.G. points out, may be to Bakshu (Court Musician of Raja Man Singh Tomar of Gwalior in the XV Century) who may have also composed Raga Bahaduri-Todi.

However, to the best of my knowledge, it has not yet been established beyond doubt whether they did actually create these Ragas and the History of Ragas is shrouded in mystery...

The supremacy of Tansen as the most outstanding historical figure of Indian Music may well lead Musicians to believe that Darbari is his and that it is the Source of the Kanada Ragas.

Choosing the middle-path, Pt.V.N.B. has rightfully considered Naiki and Darbari as the two main pillars of the Kanada edifice whose other four main Varieties are : Suha, Sughrai, Shahana and Adana.

All the Kanada Varieties are so interlinked that it is impossible, while studying one of them, not to bring the others in. All the sub-Varieties borrow their material from the above-mentionned Main Ragas and we can say that Adana is to Darbari what Suha is to Naiki.

In fact, while only Adana directly springs from Darbari, the Ragas Naiki, Suha, Sughrai, Suha-Sughrai and Devsakh have so many common roots that they are undissociable and require from the Artist a thorough comparative understanding of their respective Forms so that purity may be maintained while performing them.

The res~~s~~emblance of these Ragas also come from the fact that they either belong to Kafi That (सारेग॒मपधनी॒सां । सांनी॒धपमग॒रेसा ॥) or Asavari That (सारेग॒मपध॒नी॒सां । सांनी॒ध॒पमग॒रेसा ॥) and that ग॒ is Komal ,more or less Andolit (^{म}ग॒ ∼∼) and Vakra in Avaroh (ग॒मरेसा) .

That Phrase is also found im Malhar Ragas whose Anga is always present ,although in different degrees, in all the Kanada Ragas. Sometimes, the रेप ^{म}ग॒ of Miha-Malhar is also found in Naiki, Darbari and Devsakh but it is actually not performed in a Malhar Anga fashion (with the longer ^{म}रे Meend). Furthermore, the ध Vakra in Avaroh is also found in the Malhar Ragas which either use धनी॒प and/or नी॒प (e.g. Miha-Malhar, Megh etc.)

नीप Sangati is also indicative of Sarang which is, like Malhar, ever

present in diverse proportions, in the Kanada Ragas:

In Purwang, when ग is omitted in Aroh, the Sarang Phrase सारेमप is taken and in Utterang, Sarang Anga is even more proeminent because of the नीप Sangati and of the Movements of the Antra which may also use Shuddh नी:
मपनीसां, मपनीसां, नीमसां, नीपनीसांरें, नीसांरेंनीसां पनीमप etc...

The inter-connection of the Kanada Ragas therefore creates an 'identification problem' which is further enhanced by the fact that the Authors have often treated these Ragas slightly differently and this, mainly because of the use - or not - of धा (Komal or Shuddh) and of नी (Komal or both).

Dr.K.C.G. explains that these Notes are not 'controversial' but that they are the result of a 'poetic license'. Their use is left to the discretion and understanding of the Performer who must, anyhow, use them with restraint, if at all.

Naturally, in Darbari, the नी will never be Shuddh, but, even thus, while taking an Aroh Meend using नीसा, the नी will have the natural tendancy to raise slightly and therefore, must be kept under control.

About the provenance of the word 'Kanada', Pt.V.N.B. tells us that it probably came from the word 'Karnat' which means 'Southern' and that a number of Ragas were mentionned in the Shastras under that name.

However, as Karnat was using Shuddh ग - धा and that its Scale was corresponding to our modern Khamaj, its subsequent transformation into a M Minor Scale remains not clear although Pt.V.N.B. seems to have found enough evidence in the Shastras to accept 'Karnat' as the ancestor of Kanada. That name/matter transformation in the course of Time occurs frequently in the History of Music seen through the Shastras and it is a dual phenomena in which, either the 'name' changes while the 'object' remains the same or vice-versa.

In 'Anupa Raga Vilasa', Kumar Gandharva has given two Compositions in a 'Raga Kanada' but, while the first Song uses Komal ग-धा-नी and is close to Adana (because of a strong Utterang) and Suha-Sughrai (because of सारेनीसा रे ग म प), the second totally omits ग, uses both नी and mainly moves in Utterang around Tar सा. From such a disparity of Swaras and Movements, it becomes clear that his 'Raga Kanada' does not have any specific Form and that these Compositions have only been kept under that name for want of some more suitable name. As such, there is no mention

of a Raga Kanada in the Shastras (although The 'Shuddh Karnat' mentioned by Bhav Bhatt is supposed to correspond to our modern 'Darbari') and therefore, we cannot consider it as a separate entity. It must be understood as a 'Group Form' which is best represented by Naiki and Darbari.

For the sake of convenience, the Kanada Ragas can be classified in four categories depending on the usage of the Note ग:

(Kanada Ragas using:) i) ग Varjit
ii) ग॒ Komal
iii) ग Shuddh
iv) Both ग

However, this Classification is only approximative because we have seen that in several Ragas like Naiki, Suha, Sughrai etc. , the ग may be either Varjit, Shuddh or Komal.

In the following Study of the Kanada Ragas, we shall try, as far as possible, to regroup the Ragas by order of affinities: Darbari will be followed by its counterpart Adana; Naiki by Suha, Sughrai, Suha-Sughrai etc. The Shuddh ग Ragas like Kafi-Kanada , Bagueshree-Kanada etc. will also be treated one after the other.

The Kanada Ragas beeing intimately connected, we shall have, whenever necessary, to examine rapidely other rare Kanada Varieties , for the sake of Comparative Analysis, in order to get a 'global picture' of the Group.

In this respect, we will be led to study three Ragas of the Sakh sub-Group out of which Devsakh is the most important because of its connection with Raga Suha.

In a similar fashion, the study of Raga Shahana will compel us to examine Raga Raisa-Kanada , its more liberal counterpart etc.

At last, if the different Prakars (Versions) of some Kanada Ragas render the Study more complex and somewhat confusing, Dr.K.C.G. affirms that Kanada Ragas are not that complicated when one concentrates on their most accepted Types which brings a much clearer picture of the Group.

References: Pt.V.N.B. SS-IV,164 (Kanada Ke Prakar)/p.529 (Karnat...)
J.Shah p.1-20 (Intro.) // B.S.R. III,18
Kumar Gandharva p.79-80 (Raga Kanada)

DARBARI-KANADA

Raga Darbari-Kanada, one of the greatest Creation of the Hindusthani Raga Sangeet, is generally taken to be the product of Tansen's genius although the Texts written in Akbar's Time have all been silent about it... Could it be another example of 'Hero Cult'?

Indians, as a general rule, have always been so fond of blowing-up the prouesses of their beloved Heroes that, if we were to listen to the popular sayings...we would be quickly brain-washed into believing that the whole Indian Music has been invented by Tansen and Khusro !

So many Creations have wrongly been attributed to them that it becomes difficult to acertain their actual contributions in a land where facts and fiction are so interwoven that we are often frustrated of that 'historical written proof' so dear to the scientific and factual mind.

Anyhow, the appreciation of the Raga is not affected by the knowledge of its Creator and, whether invented by Tansen or by anyone else, we relish it all the same, for its exquisite Aesthetical Form.

As we have seen in the Introduction, Darbari is, with Naiki, the main representative of the Kanada Group and its knowledge is essential for the subsequent comprehension of the other Varieties which borrow their material from it.

Raga Darbari-Kanada or, more simply, Darbari, comes from Asavari That (सारेगमपधनीसां।सांनीधपमगरेसा॥) and uses Komal ग - ध and नी .In Avaroh, Komal ग and ध are Vakra.

Apart from a few superficial differences of Jatis, Vadis etc., which disappear in actual practice, there is no controversy about its Structure and Movements.

Vadi : रे

Samvadi: प

Jati: Vakra Sampurna

Aroh-Avaroh: सारेग, मपध, नीसां।सां धनीप, मप, गमरे, सा॥

Performing Time: Second or Third Prahar of the Night; actually, Midnight.

To give an idea of the diversity of opinions, B.S.R. gave Darbari Vadis as रे - ध॒ or ग॒ - ध॒ and Authors have found different Jatis:
While Pt.O.T. considers Darbari to be Sampurna-Odav (because of the Avarohi Vakra ध॒-ग॒), Pt.V.N.B.,R.N.A. and J.Shah understand it as Sadav-Sampurna (because of the Avarohi Vakra ध॒ which is omitted in the नि॒प Sangati) and Pt.V.R.P. and M.Kri. as a Sampurna Jati Raga.

In my opinion, it is more exact and simple to consider Darbari as a Vakra-Sampurna Jati Raga for the following reasons:

i) Vakra does not mean Varjit

ii) it is made-up of different Aroh-Avarohs.

In this respect, I entirely disagree with J.Shah who speaks of three distinct Types of Darbari depending on their respective Arohs, for the simple reason that there is only One Type of Darbari which uses these three Arohs. But, let us examine his findings which are nevertheless, an exellent description of the Melodic possibilities of the Raga:

i) Sampurna Aroh with ग॒-ध॒ Andolan and elongated:
सारेग॒〰मप ध॒〰नि॒सां॥

ii) Broken Aroh: Vakra in Purwang and Straight in Utterang:
सारेग॒ , मरे , सा   मप , ध॒ , नि॒सां॥

iii) Occasional Sadav Aroh omitting ग॒ :
सारे , मप , ध॒ , नि॒सां॥

According to him, the first two Prakars are the most performed and can also incorporate at times, the third Aroh, especially in Tans. In fact, all three are present in Darbari as well as a few more Combinations like:
मप सांनि॒ ध॒-नि॒प and ध॒सां नि॒सां ध॒

Because of the Avarohi Vakra use of ग॒-ध॒, Darbari has a symetrical Structure and a perfectly well-balanced Purwang and Utterang:

Purwang : ग॒ म रे | सा रे ग॒ - म रे
Utterang: ध॒ नि॒ प | म प ध॒ - नि॒ प

The slow-moving, dignified and Gambhir Darbari is performed in Mandra and Madhya Saptak and allows a systematic elaboration in Alap and Vilambit Laya.

The whole Magic of Darbari resides in the peculiar treatment of the Notes ग॒ and ध॒ taken with a totally original and 'unique' Andolan which can,may be only compete in Seriousness with the रे॒ - ध॒ Andolan of Bhairav.

It is impossible to express it accurately by mere 'words' or by Staff-Notation and no writing can succeed in reproducing all the subtleties that the 'trained-ears' can perceive.

While I follow the same method as Pt.O.T. to indicate the Andolan: ^{म}ग॒ ∼∼∼, many other Authors do not even attempt to symbolise it,which shows one more time that,in Raga Sangeet,nothing can replace the Traditional oral training and that no one can ever pretend to learn a Raga only from a Book,however good it may be...

सा रे ^{म}ग॒ ^{म}ग॒ is frequently written but it indicates more the simple Descending Meend ^{म}ग॒ or a Grace of म ,than the actual Oscillation.

In my opinion, of all Authors,Pt.V.N.B. has best expressed in Notation the ग॒ Oscillation:

^{म}ग॒ ग॒ रे ग॒ रे ग॒ , $^{सा}$रे , सा ॥

This is closest to the actual way of the Andolan which,by itself, characterises Darbari-Kanada because it is not taken in such a pronounced and elongated manner in the other Kanada Ragas (In a similar fashion, Raga Bhairav Andolan on रे॒ is not found in such an accentuated mand 'heavy' manner in its derived Varieties).

To put it in words,we can say that,although ग॒ can be taken from म, the actual Darbari ग॒ Andolan must be first approached in a Meend from रे to a place nearing म (but not necessary reaching it) and that 3-4 slow-moving Oscillations must be subsequently taken around ग॒ ,somewhere between रे or रे+ and ग॒+ (by '+',I mean slightly higher than the Note considered). Therefore,it can also be written as:

सा , रे ग॒+ रे+ ग॒+ रे+ ग॒+ रे+ म रे — सा ॥ which corresponds to the:

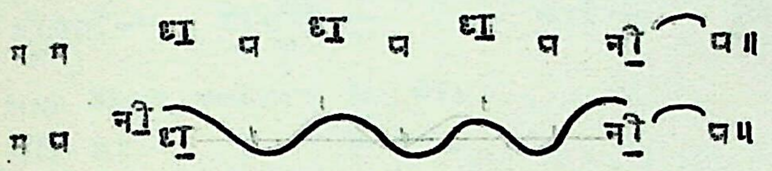
सा , रे ^{म}ग॒ ∼∼∼∼∼ म रे — सा ॥ symbol which is used for the sake of convenience.

On Sitar,Komal ग॒ Andolan cannot be taken from its respective Fret but from any other Parda (i.e. नि̣-सा or रे) in Meend.The same is true for the playing of ग॒ Note in Combinations.In fact, ग॒ Parda may be slightly moved to a lower position in order to lessen the risk of taking a 'pure' Komal ग॒ which would kill the Spirit of Darbari.The rule is however relaxed in fast Tans.

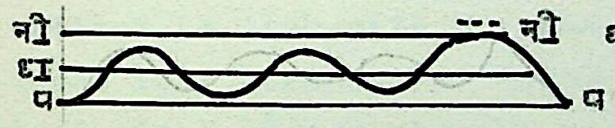
In Utterang, following the symetrical pattern enounced earlier, a similar Andolan is taken around धा:

It has also been often written नीधा नीधा but, here again, it expresses more the approach of धा by a Grave of नी in a Descending Meend, than the actual Andolan.

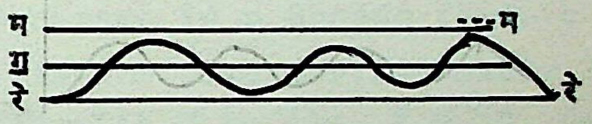
For the sake of convenience, we shall, as for ग, write it नीधा although a more elaborate and 'exact' Notation (using the '〜' Sign only as an arbitrary indication) could be attempted.



If lines were to indicate the exact positions of the Notes, the Oscillations could be represented as:



and



As for the ग Andolan, the slow-moving Meend starts from प, goes 'near' नी (without necessarly touching it), comes down 'near' (or, on) प and moves back and forth a few times in between प and नी before ultimately reaching नी and coming back to प, the resting place.

Would it be preposterous to add that, if 'worldly feelings' canever be expressed in Music, they are very much present in the ग - धा Andolans of Darbari which indicate an imbalance, a troubled state, a longuing, an ungratified desire ... ultimately 'satisfied' by रे -(सा) and प respectively which restablish the peace and stability.

It is one of the rare cases where two Notes, taken in a peculiar context, can present such a 'Contrast of Fonction' and arouse in the mind two diametrically opposed sensations, later converted into unimportant 'subjective words' which only act as 'feeling-conveyors'.

In 1970, Dr.K.C.G. had demonstrated the same phenomena in the Alap of Yaman, while elaborating Tivra म॑ in Vistars: The feelings generated by Tivra म॑ in relation to प are of the same vein than those of Darbari.

At last, and only when allowed by the structural rules of a given Raga, an elaboration of Shuddh नी Vistars - ultimately ending on सा - will create the same effect...

Let us now, come back to the Notes and Movements of Darbari: We have already studied its three principal Arohi ways, we also know that ग॒ and ध॒ are Vakra in Avaroh and that these two Notes are taken with the specific 'Darbari' Andolan. A 'Note by Note' dissection of Darbari can benefit our comprehension of its Structure:

रे Vadi is also Nyas in Darbari and a number of Compositions have the Sam on रे . It is very stressed and elongated and many Combinations are taken to bring it up:

नि॒सारे— ध॒नि॒रे— रे— सारे— रेसा नि॒ ध॒~ नि॒रे— ॥

It may then, return to सा:

नि॒रे-सा - रे— सा रे-सा ॥

or, go to ग॒ :

रे—सारे— रे- म ग॒~~~ ॥

In Avaroh, म ग॒ म रे ॥ or ग॒ मरे सा रे—सा will be taken.

As a starting Note, रे can be taken with ग॒ : सा रे म ग॒~ म रे—सा ॥ or, when ग॒ is omitted in Aroh, with म : The सारेमप Phrase is a Sarang feature which is found in a quantity of Ragas (e.g. Asavari, Jaunpuri, Sindhura, Desi, Sughrai etc.). रे can also be associated with प in the रे प म ग॒ Combination which is a Miha-Malhar Phrase - but is not taken in the same spirit.- Moreover, it must not be taken too frequently because it is the Characteristic Phrase of Naiki-Kanada (which is sometimes performed with a Komal ध॒). At last, रे can be the starting Note of a Descending Meend to ध॒ : नि॒—सारे ध॒~~ नि॒रे नि॒ ध॒~~ ॥

Komal ग॒ can be taken in Aroh after रे as a Nyas; In that case, it will be elongated and Andolit : सा रे रे म ग॒~~ ग॒~~ ग॒ म रे—सा ॥

It may also be shorter in duration, although still Oscillated, and move to प : As such, सारेग॒मप (of Kafi) is not taken but it can be articulated: सारे ग॒~ मप ध॒~~ नि॒ प ॥ or सारे ग॒~ मरे सा, मप ध॒~ नि॒ प ॥

It may also be weak or omitted in Aroh: सारेमप ध॒~ नि॒ प and in Avaroh: म रे सा but actually, it is still there as a Vakra Swara: प म ग॒ मरे सा ॥

At times, ग॒ सा Combination may be taken as well as ग॒~, रे रे, सा ॥

In Aroh, म can be the starting Note of the Utterang or Antra :

म—मप—, म—प नि॒ ध॒~~ नि॒ प , मपध॒नि॒रें सां, मप ध॒~नि॒सां ॥

while in Avaroh, it is important because of the Vakra ग : रे मग म रे सा धानी प , मप ग-मरे-सा ॥ .It is also used as an Avarohi Grace of ग : मग and even of रे: परे (which is also taken in Sarang and Malhar).

प is also a Nyas in Aroh and Avaroh : रे मग ~ म- मप, प ॥ but it must not be too stressed because a strong प is indicative of Raga Adana , the lighter Utterang-Pradhan Version of Darbari. In fact, प is usually more weak in Aroh because it is shadowed by धा : मपधा ~, while in Avaroh, it gains more importance because of Vakra धा and it becomes a 'resting place' : नी प—, म नी प— , धानी प—, नी म प— ॥.The नीप Sangati, VCharacteristic of the Kanada Ragas, is (like मरे) a Sarang Feature found in Malhar as well. At last, in Avaroh, प may be dropped in the Combination मप मप मपनी ग ॥ or jsut taken as a Grace-Note: मपनी पम ग ॥

Komal धा is very important, Nyas, Andolit and also Vakra in Avaroh : Meends and Vistars can start and end on it. Many Compositions have Sam on Mandra धा : धानीसा , धानीरे , रेसा धा ~ , मप धा ~ ॥

In Avaroh, सानीधा ~ , सा नी धा ~ , सा धा ~ are taken but, in order to reach प, धा will have to become Vakra: सा धा ~ नी प ॥ .The सानीधाप of Asavari ,Jaunpuri etc. must never be taken. The रें धा Sangati is very pleasing in Darbari.

Komal नी can be the starting Note of the Combinations : नीसारे , नीरे , नीसारे ग - मरे , नी— सारें धा ~, नीसारेमरेसा नी धा ~ ॥; Rest can be taken on नी but it will ultimately end on another Note: नी— सा , धानी— रे , नी— धा, नी ग ॥.It is also elongated in the नी प Avarohi Meend. Komal नी is also indicative of Sarang and Malhar because of the नीप Phrase and of its प ending variants. In the Aroh of Darbari, धानीसा is mainly used although प सां is also occasionally taken : मपधा ~ नीप, मपसां नीरेंसां धा-नीप ॥ The Combination पनीसां should better not be taken, especially in Utterang, because it is more an Adana and Jaunpuri Phrase.

At last, सा can be used as starting Note of the Combinations: सा, सारे, सारे पग ~ मरे सा, सारे मग ~ मप नी धा ~ नीप , सारेमपधा ~ नी प , सां धा नीप ॥

and as an ending Note: मग~म रे सारे-सा , मप नीध~ध~नीसां ॥

Darbari is a very difficult Raga to perform because of its intrinsec seriousness created by the Andolans which have to be perfectly kept in control. A little slip on the ग or ध ...and the whole effect is destroyed !

Pt.V.N.B. recalls having asked a Singer about the difference between Darbari and Adana .He replied that 'Darbari is performed in the Lower Range ,Adana in the Higher Range ,Darbari is a Sthaye,Adana an Antra'...
Therefore,in order not to mix them up,it is important to keep in mind that Darbari must move most of the time in the Mandra-Madhya Sthana and that its Antra must not be too accentuated and lenghty because of the risk of confusion with the Komal नी Prakar of Adana .
At last,the सारेमपध(नीसां) must not be over-done because it is more an Adana Phrase (which has a more pronounced Sarang Anga than Darbari).
I think that it is Pt.O.T. who used to compare Darbari to a mature, serious man and Adana to a vivacious and 'Chanchal' young man.
Darbari and Adana have the same relationship than Bhairav has with Kalingada.

In conclusion,the secret of its good elaboration resides in the well-proportioned usage of its components.

Chalan:

सा, नीधनीरे सा, सा नीध~~ नीध नी प, म मप ध~~ धसानीसा नीसारे ध~नी सा |
नीसारे, रे — रे — रेग सा, साम रेसा ध~~ध~धनी प ,सा, रे रे सा, रे सारे मग~~ग~~
मग म म(प) ग~म रेसारे - सा, रे रे ग~मरेसारे सा ध~ध नीध नी प ,रे, पमग~म रे
सा, म मप मप नीध~~ध धनी प,म मपनी मग~ मरे-सा, सारेमप नीध~ नीप - नीनीपमप मग
(प) मग~म रे सा | म मप प नी-ध नी नीसां ,सां, नीसां नीरें ध~~ नी-ध नी प, मपधनी
रें-सां ,(सां) नीध नीप मप (प) ग- म रे सारे-सा |सारे मग-मरेसा, मप नी-धधनीप ,मपधनी
रेंसां, नीनीपमप मगमरेसा नीध~~ सानी- नीध~ सानी सानी सा, रे सारेग मरे सा ॥

References: Pt.V.N.B. IV,652 /SS- IV,529// J.Shah p.21//Pt.Ot. V,121// Pt.V.R.P. I,15 //M.Kri. III,47 & V,57 //R.N.A. I,239 // S.N.R. IIb (A.G.M.) p.97-98//Kumar Gandharva p.73-74 & 75// B.S.R. II,47.//

ADANA

Raga Adana comes from Asavari That (सारेग॒मपध॒नी॒सां। सांनी॒ध॒पमग॒रेसा॥) and is a Variety of the Kanada Group which is directly rattached to Darbari, its immediate counterpart also using ग॒-ध॒--नी॒ Komal .

The Scholars tell us that, in the past, Adana was taken to come from Kafi That and was either using Shuddh ध or totally omitting it.

Nowadays, everyone performs it with Komal ध॒ but there is a 'superficial controversy' regarding the Note नी: While Pt.O.T., Pt.V.R.P., M.Kri., R.N.A. and others restrict the use of नी to its Komal Form, Pt.V.N.B., R.Waze, J.Shah etc. use Shuddh नी as an 'accessory Note' in Aroh only, while Komal नी॒ is taken in Aroh-Avaroh both.

The use of both नी is perfectly justified in Adana because, moving practically exclusively in Utterang, around Tar सां, the नीसां Sangati will be frequently taken and नी, when Komal, will have the natural tendancy to raise a bit. That is why some Scholars have said that the नी of Adana is 'higher' than an 'ordinary' Komal नी॒ or that it is 'between Komal and Shuddh नी ' . Therefore, whether Komal नी॒ only or both नी are taken, it does not alter the 'Veer Rasa' and the 'Chanchal' Nature of Adana.

Let us study its Characteristics :

Vadi : सां

Samvadi: प

Jati: can be understood as Vakra-Sampurna, although it is also considered to be Sampurna-Sadav because of ध Varjit in Aroh (while it is actually Vakra and not Varjit).

Aroh: सारेग॒मपध॒नी॒सां ॥ सारेमपध॒नी॒सां ॥
or नीसां ॥ or नीसां ॥

Avaroh: सांध॒नी॒प ग॒मरेसा ॥

Performing Time: Second or Third Prahar of the Night. Actually performed around Midnight.

Like in the other Kanada Ragas, Komal ग॒ is Vakra in Avaroh and also ध॒, like in Darbari. These Notes are taken in the same Combinations as

in Darbari although with different expressions:

In Adana, the 'special' मग नीध Andolan of Darbari is not done in such a pronounced and elongated manner; Moreover, गमरे and सांधनीप Combinations are shorter in duration:

Darbari: मग ~~ म रे — सारे-सा ॥ सां नी ध ~~ नी प ॥

Adana : मग-मरेसा | गमरेसा | or मग ~ मरेसा ॥ सांधनीप | सां नी धनीप ॥

In fact, Komal ग and ध are often omitted in Aroh :

सारेमप... | पनीसां | पनीसां | पसां ॥

(The सारेमप Sangati is so often taken in Adana that some Scholars had proposed a Sadav-Jati ; However, as Komal ग is also taken in Aroh it is better to consider it as Sampurna (Vakra).

These Phrases omitting ग in Ascent and ध in Aroh-Avaroh, are typical of Sarang (सारेमपनीसां | सांनीपमरेसा ॥) and indeed, Sarang Anga is more proeminent in Adana than in Darbari. In this regard, Pt. O. T. says that Adana is obtained by adding to Sarang the Notes ग-ध taken in a Vakra-Avaroh fashion.

The same phenomena of the quantitative use of the Sarang Phrase सारेमप as a differenciating factor between Darbari and Adana is found in the Ragas Suha and Sughrai: While the former uses नीसा मग - म - प and नीसा मे मग म प (in a Bhimpalasi fashion), the latter uses the नीसारेमप of Sarang.

From that point of view, Adana and Sughrai, both having a strong Sarang element, are close to one another especially if, to complicate matters, we bring it the fact that there exists a Type of Sughrai in which ध is Komal ! Then, both Ragas, Utterang Pradhan and Sarang dominant, would be undissociable ... Furthermore, if 'Kafi That' Adana was performed with ध Varjit, it would become similar to a Variety of Sughrai in which ध is Varjit... At last, Kafi That Adana using Shuddh ध would also get similar to the accepted Form of Sughrai which uses Shuddh ध in Avaroh...

Therefore, we must stick to the accepted Versions of these Ragas in order not to end-up completely confused: The Note ध acts as a 'separating agent' between Adana and Sughrai which are, otherwise, quite similar in Spirit and Movements.

As Adana uses सारे^{म}ग॒ as well as सारेमप, we could also speak of its resemblance with Raga Suha-Sughrai (which uses both Arohi Forms) and with Megh-Malhar (which is Madhyamad-Sarang in a Malhar spirit).

That is why some Scholars have said that Adana is a mixture of Kanada and Megh while others have given its Formula as a mixture of Sughrai, Sarang and Kanada. I feel that it is better to consider Adana as a mixture of Kanada and Sarang than anything else because सारेमप and नी॒प are Sarang Movements found in Megh (and not vice-versa); Furthermore, against the second Formula, suffice to say that Sughrai is itself a Kanada Variety and that it is Sarang dominated...

Most of all, Adana is just an Utterang Pradhan, faster moving and lighter Version of the Gambhir Darbari.

Chalan:

(सां)$^{\text{नी॒}}$ध॒नी॒प मप सां$^{\text{नी}}$सां — $^{\text{नी॒}}$ध॒ नी॒प ग॒मरेसा | सारेमपध॒नी॒सां नीसांरें सांध॒ नी॒प

मप$^{\text{नी॒}}$ध॒नीसां रें^{म}ग॒ मरेसां $\underbrace{\text{सांनीसांरेंसांनीसां}}$ नी॒प मप$^{\text{नी}}$सां ध॒नीसांरें ध॒नी॒प $\underbrace{\text{नी॒नी॒पमप}}$

ग॒मरेसा | नी̣सा^{म}रेमप$^{\text{नी॒}}$ध॒नीसां नी॒नी॒पमपनीसां, मपध॒नी॒सां | प मप सां$^{\text{नी}}$सां ध॒ नी॒प

पनीसांरेंमप ^{म}ग॒ मरेसां $\underbrace{\text{नीसांरेंसांनीसां}}$$^{\text{नी॒}}$ध॒नी॒प मप सां - नी॒पमपनी॒प^{म}ग॒ मरेसा रे^{ग}ग॒, मप$^{\text{नी॒}}$ध॒,

नीसां ध॒नी॒सां $\underbrace{\text{रेंसांनीसां}}$ ध॒नी॒^{म}प $^{\text{नी}}$(सां) ॥

References:

Pt.V.N.B.	IV, 698	J.Shah	p.34
' ' ' '	SS-IV, 561	R.Waze	I, 118
Pt.V.R.P.	I, 38	M.Kri.	III, 61
Pt.O.T.	III, 70	R.N.A.	I, 241

S.N.R. (A.G.M.) II, b. , p.100

Note: Kumar Gandharva p.76, 77 & 78 (Compositions).
(For the sake of convenience, Kumar Gandharva's Name will be subsequently written as K.M.)

- COMPARATIVE CHART OF DARBARI AND ADANA -

I - Points of Ressemblance:

1- Both are Kanada Ragas.
2- ' come from Asavari That.
3- ' use ग - ध - नी Komal
4- ' use ग - ध as Vakra Swaras in Avaroh : गमरे । धनीप ।
5- ' are Vakra-Sampurna (or Sampurna-Sadav) Jati.
6- ' are Performed around Midnight.

II- Points of Difference:

No.	Points of Comparison	DARBARI	ADANA
1	Vadis	रे - प	सां - प
2	Use of नी	Only Komal नी	Both नी usually taken
3	Andolan	^{म}ग 〰〰〰 $^{\text{नी}}$ध 〰〰〰	^{म}ग〰 short or not Andolit $^{\text{नी}}$ध〰 ' ' ' '
4	ग-ध Value	Low: in bet. रे + / ग + प + / ध +	Normal (although slightly Oscillated).
5	Vakra Expression	^{म}ग〰म रे $^{\text{सा}}$रे-सा ॥ ^{म}ग〰 ,रे - रे - सा ॥ सां $^{\text{नी}}$ध〰〰नी प ॥	^{म}ग〰मरेसा ॥ ^{म}गमरेसा ॥ सांधनीप , सांनीप ॥
6	Meends	Long, slow-moving	Faster and shorter
7	Sthanas	Mandra & Madhya Saptak	Madhya & Tar Saptak
8	Movements	Slow, dignified	Faster, vivacious
9	Nature	Gambhir	Chanchal
10	Sarang	सारेग मरेसा/सारेग, मपध/ sometimes: सारेमपध〰नीप ॥	More Proeminent

NAIKI-KANADA

Raga Naiki-Kanada originates from Kafi That (सारेगमपधनीसां। सांनीधप-मगरेसा॥) and is, with Darbari, the backbone of the Kanada Group.

Although its invention has been attributed to Gopal Nayak (Musician in the Court of Allaudin Khilji with Amir Khusro [and different of Gopal Lal of Akbar's Court]), some other Scholars, says Dr.K.C.G.; , recognise Bakshu (Court Musician of Raja Man Singh Tomar of Gwalior in the XVth Century) as its Creator and there is no actual proof regarding its Authorship.

Anyhow, its Creation is anterior to Darbari and that is why it has been - and still is - often considered as the main representative of Kanada although the well-deserved 'fame' of Darbari has nowadays relegated it in the Second Place.

'Naiki is to Suha what Darbari is to Adana' . This, by itself, is the first Formula which must be considered because it announces a problem of similarity of Forms. Therefore, Raga Naiki must be studied not only as an 'entity' but also in relation to the other Kanada Forms which have sprung from it and groove around it like small children around their Mother.

There is no real controversy about Naiki although matters get complicated because of four reasons which we propose to elaborate a bit:

I- Usage of नी

The same divergence of opinion regarding the use of नी is found in a number of Kanada Ragas (e.g. Suha, Sughrai, Suha-Sughrai, Devsakh, Naiki etc.), Darbari apart. However, in Naiki, the difference of opinion is reinforced by the fact that, in the opposite of the above-mentionndd sub-Varieties, Naiki is a Major Raga - therefore a 'rule-setter', and its Movements will dictate the behaviour of its derived Varieties.

Some Scholars (e.g. Pt.Gune, J.Shah, R.Jha, R.N.A. etc.) use both नी with a Komal नी predominant because, like in Adana, the use of Shuddh नी remains restricted to the Aroh and is found mainly in Antra, while Komal

नी is taken in Aroh-Avaroh.

In Pt.V.N.B.'s Compositions, we find a few times Shuddh नी taken as a Grace of सां in Antra (especially in the Chautal of the Komal ध Prakar) but never as an established Note. His Vistars as well as the great majority of the Songs only use Komal नी.

Indeed, another group of Scholars like Pt.V.R.P., Dr.L.M.M. and Dr.K.C.G. prefer to use only Komal नी in order to differenciate it more clearly from its progeny.

In the light of Darbari and Adana comparison, the fact that Shuddh नी is never taken in the 'Gambhir' Darbari while it finds its way in the 'Chanchal' Adana, can well serve as a model for Naiki and Suha:

The best arguement I can think of against the use of Shuddh नी in Naiki is that, as a general rule, the exclusive use of Komal नी will convey more seriousness and austerity to the Ragas, while the rendering of both नी will suit Ragas of lighter veins.

Suha beeing the lighter - Utterang Pradhan - counterpart of Naiki, it therefore appears logiwal to use नी as a differenciating factor between the two Ragas and to give justice to the 'Gambhir' Naiki by only using Komal नी while Suha (and its neighbours Sughrai, Suha-Sughrai etc.) can use both नी because of their Utterang dominance.

In conclusion, the usage of Komal नी in Naiki facilitates the identification of the Ragas and gives a clearer view of their demarcation line. We shall therefore, consider as the accepted Type, the Version of Naiki in which only Komal नी is used.

II- Usage of ध

Scholars agree that Naiki was, because of its appartenance to Kafi That, performed with Shuddh ध taken in a Vakra Fashion in Avaroh. However, this Type of Naiki is now obsolete but some do still perform Naiki with an occasional Avaroh Vakra Komal ध which is always taken with Komal नी: (ध नी प). This Prakar, although seldom performed, is also an accepted Type of Naiki.

However, nowadays, the overwhelming majority totally render ध Varjit which greatly simplifies the matter because the use of Shuddh or Komal ध would bring Naiki too close to its neighbours to be safe ! Shuddh ध would render it similar to Sughrai, Shahana, Raisa-Kanada etc., while Komal ध would bring it near Adana ... If in Naiki, all the possible

combined usages of नी and धा were to be taken into account, it would virtually become impossible to disentangle the mess and the confusion created between the Types...That is why, following the unspoken aim of this Comparative Study - which is to simplify - , we must strictly adhere to the accepted rule and set, before-hand, all our Raga-Form conditions so that all the Ragas of the Kanada Group may be easily recognisable and distinct.

III- Predominant Octaves

Some Scholars say that Naiki is Utterang Pradhan and indeed, a number of Compositions show a proeminent Utterang while other Pundits insist that it is a Purwang Pradhan Raga moving in Mandra and Madhya Sthana.

The analysis of the two opinions can follow the same path as for the use of Shuddh नी and धा (or धा॒) which are, as Dr.K.C.G. says, only taken as 'a Poetic License'...

Naiki beeing serious, it is logical that it should move more in the lower Register .However, as the Mandra portion of Naiki is quite denuded with प̣ नी̣॒ सा , प̣सा , Dr.K.C.G. says that we can better consider Naiki as a Raga performed mainly in the Madhya Saptak and that, in opposition to the lighter Suha which stays more in Utterang.

IV - Agra Gharana Naiki

J.Shah has described two Types of Naiki-Kanada: The first one, in which धा is Varjit and which may also use a little of Shuddh नी , corresponds to our 'accepted Type' with रेप and नी॒प Sangati . The second, of Agra Gharana , in which the same Notes as in the first Type are used but with no repeated रेप Sangati, slightly different Movements and a few specific Phrases which are enough (in his opinion) to treat it as a separate Type. Its Characteristic Movement is:

सारेग॒ , मनी॒प , रेग॒ , (ग॒म पम रेसा रे , सा , रेरेसानी̣॒सा , प̣नी̣॒ , प̣ , सा॥
or (ग॒म पम ग॒म रेसा रे सा॥

We do not propose to elaborate on this lesser-known Type and we shall presently study the Characteristics of the 'accepted Version' of Naiki whose basic rules have been, by now, set as follows:

i - only Komal नी
ii - सा Varjit
iii- Purwang Pradhan in the sense of Madhya Sthana.

Let us now rapidly survey its principal Features and analyse its Movements:

Vadi : म (Pt.V.R.P. says प)
Samvadi: सा
Jati: Sadav (because of सा Varjit) or Vakra-Sadav (because of गमरे in Avaroh).
Aroh-Avaroh: रेनीसा, रेप^{म}ग~, म, नीप, सां | सां नीप, मप, मनीप^{म}ग, मरे, सा ॥
Performing Time: Second or Third Prahar of the Night; Around Midnight.

Many Authors consider Naiki to be a mixture of Suha in Purwang and Sarang in Utterang but, in my opinion, this Formula is not fully representative of Naiki which can take several Arohi Phrases:

The Characteristic of Suha resides in its Puewang: नीसा^{म}ग~ म—मप or नीसा म—^{म}ग~ म $^{नी}$प and we can say that it is performed as a सा Varjit Bhimpalasi in which Vakra ग is taken in Avaroh to show the Kanada Anga. The Combination सारे^{म}ग is not taken in Suha but in Suha-Sughrai, Devsakh and Naiki.

Naiki can use the Characteristic साग–म–प | सा^{म}ग –मप | सा ^{म}ग~ मरे–सा ॥ of Suha but can also take सारे^{म}ग . Furthermore, रे in Aroh is often associated with प in the रेप Sangati which is The Characteristic of Naiki.

That रेप–गमरे सा Combination is basically a Malhar Phrase but it is taken in a different manner in Naiki: While Miha-Malhar emphasises on the म रे Meend (e.g. ^{म}रे रे ^{म}रे म रे प^{म}ग~ म रे), Naiki does not stress रे so much and goes more directly to प: नीसारे सारेप^{म}ग~, सारेप (प)^{म}ग~ ॥. But, more than because of the रेप ग Phrase, the Malhar element is strong in Naiki because of its closeness with Megh-Malhar whose Mandra Utterang is found in Naiki: म $^{नी}$प नीमप नीसारे पनीप $^{सा}$नी $^{सा}$नी सा नीसा नीसारेसा नी ^{प}नीप , मप $^{नी}$प सा etc. At last, that Malhar element exists more because of the Spirit of its Movements which are serious, slow, taken with Meends and Gamaks, than because of its Notes (i.e. म, प, नी, सा, रे) which are, by themselves, more indicative of Sarang than Malhar (because of the absense of Komal ग). In this regard, Pt.V.N.B. said that Bhav Bhatt, in

Anupa Vilasa, had treated Naiki as a Mixture of Malhar and Kanada. However, I prefer to consider it as a Mixture of Megh and Kanada with रेप .

In conclusion, we have seen that नीसाग~, सारेग~ , सारेप ग~ and even सारेमप (in Tans, occasionally) may be taken in Naiki. It is however important, in order to establish the Raga, to repeat frequently the रेप Combination: नीसा ^{म}ग मरे सा, नीसारेप, रेनीसारेप ^{म}ग~ ॥

The Avaroh of Naiki does not present any difficulty although some differences may come in the Agra Gharana Prakar which, according to Dr.K.C.G. is characterised by मनीपरेरेग while रेरेसानीसा , गमपमगमरेसा and गमपमरेसा रे सा may be used in both the Types.

About these three last Phrases, I would like to remark that J.Shah also gave them as specific of the Agra Gharana Prakar and that R.Jha took them in the 'accepted Type' (using रेप Sangati). Anyhow, even if they are more taken in the Agra Gharana Prakar than in the accepted Type, the Avaroh stress on रे can be done in Naiki in a similar fashion than in Darbari which also takes :(^{म}ग~म) रे $^{सा}$रे - सा ॥. At last, गम पम गम रेसा can be taken in all Kanada Ragas as it follows the rule of Vakra ग in Avaroh as well as गम पम रेसा रे-सा ॥.

The faster manner of taking these Combinations may be more specific of the Agra Gharana Type but, apart from the नीपरेरेग~ and रेप differences, both Types are similar and need not, I think, be classified separately.

Dr.K.C.G. says that, in Naiki, Combinations may end on सा and start on ग which is Andolit, Nyas and Vakra in Avaroh.

If Komal ग is even more important in Suha (which is Bhimpalasi based), रे is nevertheless more stressed in Naiki: सारे ^{म}ग , नीसारे सारेप ग , रेनीसारेप ^{म}ग ॥.

The Note म must not be as elongated as in Suha although it has some importance as Grace of ग and also because it may start the Antra: ^{म}ग , मनी मप (प) ^{म}ग ... । मप नीप नीमप सां ॥ but it will always be shadowed by प which is often Sam in Compositions and which allows, when only Aroh-Purwang Combinations are taken, to differenciate Naiki from Darbari (whose Sam is on रे, ग or सा).

The Note प is Nyas and Combinations are taken to stress it: पनीप, नीमप .

When रेप Sangati is taken, प will usually not end the Combination which will come down to ग in a Descending Meend: रेनीसा रेप म ग~ | रेसारेप नीम (प) ग, (प) = पमनीपमप .

सा is also often reached from प : नीपसां although पनीसां is also taken. Similarly, in Avaroh, सांप is often used: सां पनी प along with सां नी प ॥

The Note नी can be the Starting Note in the Phrase : नीसारे and also slightly elongated in the प नी-प Meend.

In conclusion, it is capital to remember that Naiki, like its derived-Varieties, can only be clearly identified in Purwang which has to retain its originality of Form and Movements. This has been demonstrated by Pt.V.N.B. who simplified the Ragas:

Naiki : रेसानीसा, रेपग, म, रेसा ॥

Suha : नीसागमप, नीमप, ग, म, रेसा ॥

Devsakh: नीसा, ग, प, ग, मरेसा ॥

Chalan:

सा, रेनीसा, पनीप, मप नी प-सा, रेनीसा, रेप म ग~ मरे सा, नीसारे सारेप मनी प (प) म ग~ ग मप मनीप (प) ग गमपमगमरे सा रे-सा । रेरेसानीसा रेप म नी प, नीनीप मप सां प नीप म ग~ गमपमरे सा । म पप नीप सां, नीसांरें सांरेंपं गं~मं रें सां रें-सां , पनीप , पमनीपमप म ग~ मरे सा । नीसारे म ग~ म रे सा , रेनीसा रे सारे (प) म ग मरे सा ॥

References:

Pt.V.N.B. VI, 244
' ' ' ' SS-IV, 206-225
Pt.V.R.P. V, 95
J.Shah p.204 - 211
R.Jha II, 21
M.Kri. V, 45
Pt.Gune II, 26
R.N.A. I, 319
Kumar Gandharva p.82

SUHA

Raga Suha, a well-known Variety of the Kanada Group, originates from Kafi That (सारेगमपधनीसां। सांनीधपमगरेसा॥) and is the immediate neighbour of Naiki-Kanada.

As for Raga Naiki-Kanada, there is a superficial difference of opinion regarding the use of the Notes नी (Komal or both) and ध (Komal) in the Raga Suha.

It is actually of no great consequence whether one or two नी are used because it does not alter the Spirit of the Raga: Having explained in the previous pages (see, Raga Naiki-Kanada) that the usage of Komal नी only - was advisable for Ragas of a Serious Nature (e.g. Naiki), all its lighter counterparts (i.e. Suha, Sugrahai, Suha-Sugrahai and Devsakh) can well use both नी. If such is the case, while Komal नी will be taken in Aroho and Avaroh both, Shuddh नी will only come in Aroh, when at all.

Komal ध is also sometimes found in some a old Compositions in the Raga Suha: It will then be taken sparingly and only in the Avarohi phrase धनीप (like in the Komal ध Prakar of Naiki) but that Form is obsolete today.

In order to simplify the Study of the diverse Kanada Ragas, we shall consider the accepted Type of Suha as beeing an Odav-Sadav Raga (i.e. with रे avoided in Aroh, ध totally Varjit in Aroh and Avaroh and with both नी).

Vadi : म
Samvadi: सा
Jati : Sadav (ध Varjit) but better Odav-Sadav (रे-ध Varjit in Aroh)
Aroh : नीसा ^{म}ग ^{म}ग म , प नी प सां । नीसागमपनीसां ॥
Avaroh: सां प नी प ग म रे सा । सांनीपमपगमरेसा । सां नीपगमरे $^{सा}$रे सा ॥
Performing Time: Second Prahar of the Day but also Performed at Night.

In the difference of Naiki-Kanada whose रे is taken in Aroh and which is more stressed : नीसारे सारे पग - सारे नीसा रेप ग - सारे^{म}ग मरे सा ॥
रे is not taken in the Aroh of Suha. Moreover, although म is Vadi in both

the Ragas, it is more elongated in Suha and, although Dr.K.C.G. mentions having heard Suha Compositions in which the Purwang was dominant, he advises us to consider Suha as an Utterang Pradhan Raga in the difference of Naiki which moves mainly in the Madhya Sthana.

Apart from these differences, both Ragas use Sarang Material in Utterang (म प नी सां ॥) and treat नी as a Vakra Swar in Aroh and Avaroh: प नी प सां । सां प नी प ॥ although straight Aroh-Avaroh Forms are also taken: मपनी सां । सांनीप ॥

The Note रे, avoided in the Aroh of Suha, gives a नीसागमपनी सां ॥ type of Ascent which is practically similar to the Aroh of Bhimpalasi.- especially that म is elongated in both Ragas. However, as remarks R.Jha, the नीसाम ग म प Phrase of Bhimpalasi is not taken in Suha as well as the Bahar Phrase: सा म मप मग म - मनीप ॥.

Answering my question about the possibility of साम Sangati and, if so, in what frequency, Dr.K.C.G. explained that it could occur 2-3 times - let us say - in a 20' Performance of Suha but that it is certainly not a characteristic Phrase of the Raga.

At last, the Avarohs and further Movements of Bhimpalasi and Bahar are quite distinct of the ones of Suha and remove all possibility of confusion:

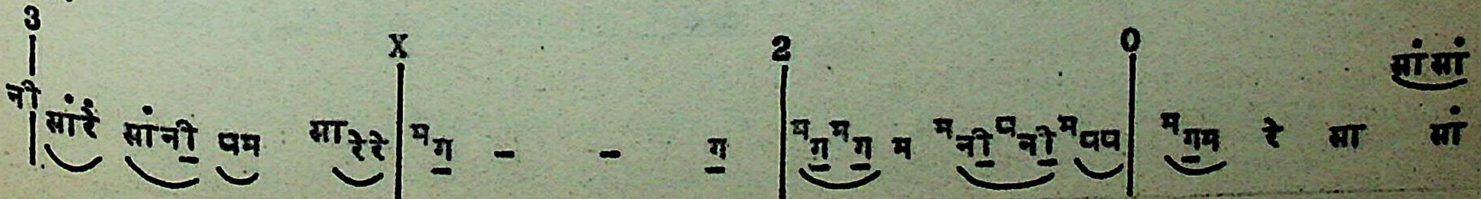
Bhimpalasi: नीसा मग म प नी सां । सांनी धप मप मग - सामगरेसा - नीसा म मगम प ॥

Bahar: साम प मग मनी ध नी सां । (सां)नीप गमरेसा मप गम नी धनी सां । सांनी पमपगमरेसा । सामपगमनी धनी सां ॥

Suha: नी सा मग मग म - प, नीपसां । सांपनीप गमरेसा - मग मग म प प, गमरे सा ॥

Suha is also quite close to Sugrahai but the latter uses रे in Aroh: सारे मग - सारेमप ॥ and has a proeminent Sarang Purwang : नी or नी सा रे म प ॥ in addition to the Sarang Utterang which is common to both: म प नी (नी) सां ॥

Although Pt.V.N.B. gave a Composition in Suha (VI,107) whose Sthaye is:



I prefer to understand it as a Sugrahai Composition because the Sarang Element must not be shown in the Purwang of Suha.

At last, Suha and Sugrahai keep distinct because the latter often uses Shuddh ध in Avaroh which is never done in Suha.

The Raga Suha-Sugrahai, as its Name indicates, is a mixture of the two Ragas which uses the Suha Aroh : नीसा ^{म}ग म प॥ as well as the Sugrahai Ascents: सारेग ... नी(प)सारेमप॥; therefore no confusion arises.

At last, Suha is very similar to Raga Dev-Sakh but the latter, (in its most accepted Version, repeatedly uses the ^{म}ग^{म}ग प Sangati and comprises of several possible Arohs: नीसा ^{म}ग^{म}ग प - नीसा ग म प - सारेग मप - सारेमप॥ and the Devsakh Phrase: $^{नी}$सा $^{सा}$मरे $^{रे}$पम नीप सां॥ given as the starting Phrase of a Bandish by Pt.V.N.B. (VI,260) but, which is also found in a Suha Bandish (given in Pt.V.N.B., VI,206) which he advise us to consider as Dev-Sakh. To further complicate matters, a similarly starting Bandish has also been given by Pt.V.R.P. (V,101) under the Name of Naiki-Kanada: $^{रे}$नीसा ^{म}रे ^{प}म $^{नी}$प सां॥

In definitive, despite all the appearent confusion of Forms, Suha and its Neighbours can be easily kept aside when we fix their Forms by appropriate Pakads or Identifying Phrases:

Suha: नीसा ^{म}ग म, प, नीमपसां। सांनी मप नीपमप गमरे $^{सा}$रे सा॥

Sugrahai: नीसारेमपनीसां। सांरेंसांनीपमरे सारे^{म}ग॥

Suha-Sugrahai: नीसा^{म}ग... सारे^{म}ग... सारेमप... नीपमपनीसांरें $^{मं}$गं मंरें सां नीपगमरेसा॥

Dev-Sakhak: सा^{म}ग^{म}ग प, सारे^{म}ग ^{म}ग प, नीसा^{म}ग म प, नीसा मरे पम नीप सां

नीप ^{म}ग^{म}ग प गमरे सा॥

Suha's Formula is closest to Bhimpalasi with a stress on म, ध Varjit in Aroh and Avaroh and गमरेसा .

Treatment of the Notes in Suha:

सा, in Aroh, is oftentaken from नी: नीसा^{म}ग - $^{नी}$सा ^{म}ग॥ and is rarely the starting Note of the Combinations although it may occur: सा^{म}ग^{म}ग म प or सा ^{म}ग मरे सा॥. In Avaroh, रे is often approached (according to Pt.V.R.P.) with a Grace of सा : ग म $^{सा}$रे सा॥

रे is Varjit in Aroh and is taken in a Vakra Kanada Fashion in Avaroh: गमरेसा - ग म सा रे सा ॥ .It is not an important Note of Suha.

ग is a Nyas and is also the starting Note of the Combinations: गमप, गमनीप, गमपसां, गमपनीसां , गमपनीसांरेंसां , गमरेसा ॥

म Vadi is also important, elongated and Nyas at times: सा म ग म ग म--, मनीप , नीपम ॥

प is the most important Note because all the Combinations groove around it, is the most established Nyas Swar and is a Starting and Ending Note of many Combinations: नीसा म ग म ग म प - प मप मनीप नीमप प (प)ग - मपसां प नी प - नीनीपम(प) ग-म-प - नीसा म ग म प-प ॥

नी leads to सा or प although it is also often taken in a Vakra Fashion or omitted in the Phrases: नीपसां सां पनीप so that, in Aroh, पनीसां or नीपसां ॥ may be taken and सांनीप or सांपनीप ॥ in Avaroh.
Shuddh नी only comes in Aroh : नीसा and more in Antra: मपनीसां मं गंमंरेंसां ॥

Chalan:

नीसा म ग म ग म प ,(प) म ग ,म सा रे सा, म ग म ग म नी प ,प, नीप, नीमप, मनीप, पगमरे नीसा

म ग म ,म प ,नीपमपसां प नीप , मपनीसां मं गंमंरेंसां, पनीनीपसां नीप मप नीपमपगमरेसानीसा,

नी सा म ग म , म नीप , गगमपगम सा रे सा ॥

References:

Pt.V.R.P.	V,120	J.Shah	156	Pt.Gune	II,21
Pt.V.N.B.	VI,202 ,Vistars p.489	R.Jha	II,1	R.N.A.	I,321
Pt.V.N.B.	SS-IV,165	M.Kri	VI,61	B.S.R.	IV,160

SUGHRAI

Raga Sughrai, a Variety of the Kanada Group, comes from Kafi That (सारेगमपधनीसां । सांनीधपमगरेसा ॥). It is somewhat close to Suha-Sughrai, Adana, Shahana and also, to a lesser extend, to Naiki, Suha and Dev-Sakh. However, because of its peculiar Movements, it can well retain its originality and individuality of Form.

As for Naiki and Suha-Kanada which may take Komal ध in the धनीप Avaroh Phrase although today their most accepted Versions totally omit ध in Aroh and Avaroh both, Raga Sughrai may use Shuddh ध in Avaroh.

In the Sangeet Shastras, Pt.V.N.B. tells us that, while some Scholars totally omit ध or sparingly use ध (Shuddh) in Avaroh, he heard some Artists rendering Sughrai with Shuddh ध in Aroh and Avaroh or with Komal ध in Avaroh. Furthermore, J.Shah even spoke of a Type of Sughrai in which both ध were used !

Actually, there are only two accepted Types of Sughrai:

i) Sadav Jati (ध Varjit)
ii) Sadav-Sampurna Jati (Shuddh ध taken in Avaroh)

But, both the Types are basically similar because Shuddh ध (in whatever Phrases it may be taken) is only a Grace-Note and never stressed.

Like for the other less Serious Varieties of the Kanada Group (e.g. Adana, Suha, Dev-Sakh etc.), Raga Sughrai uses both नी (although there are some Compositions in which only Komal नी is used). While Komal नी is taken in Aroh-Avarohm, Shuddh नी only comes in Aroh.

The basic Features of Sughrai are:

Vadi : प
Samvadi: सा
Jati: Sadav (ध Varjit) or Sadav-Sampurna (Shuddh ध in Avaroh).
Aroh: सारे^{म}ग मपनीपसां॥(Pt.V.R.P.) सारे^{म}गमनीपनीसां ॥ (R.Jha) or नीसारेमपनीसां
Avaroh: (ध Varjit): सां नीप मप ग मरे सा ॥(J.Shah)
(ध Avaroh): सांधनीप मप धप ग मरे सा॥(J.Shah)
सांधनीप मपसां ^{प}नीप धपमरेसारे^{म}ग ॥(R.Jha)
सांनीधनीप मप गमरेसा ॥(Pt.V.N.B. & B.S.R.)

Performing Time: Second Prahar of the Day but is nowadays also Performed at Night.

Raga Sughrai, previously called Kudai or Kulai, is easily differenciated from its Neighbours because of its dominant Sarang Element. It can be understood as a Mixture of Vindravani-Sarang (नीसारेमपनी सां |नी॒पमरेसा (|) and Kanada because of the typical नी॒प and ग॒मरे . Despite the fact that some Texts explain it as a mixture of Adana & Kanada & Malhar or Adana & Kanada & Vindravani, I personally feel that such Formulas unnecessarily complicate matters because Adana is a Kanada Raga, moreover, it uses Komal ध॒ which is not present in Sughrai and at last, because नी॒प and ग॒मरे are both present in Kanada and Malhar. Therefore, the simple Formula of Sughrai as a Mixture of Vindravani & Kanada appeals more to me.

Nevertheless, Adana is to Sughrai what Naiki is to Suha and both are very similar in Spirit and Movements. The Sarang Element (with ग॒ Varjit in Aroh: i.e. सारेमप (|) is so strong in Adana that some Scholars understood it as a Sadav-Sampurna Raga. In Adana and Sughrai, सारे^{म}ग॒ and सारेमप are taken, they (usually) use both नी and are Utterang-Pradhan.

As studied earlier (see Adana), their only differenciating factor lies in the use of ध - and that even, would not be so if we take into account that Adana was, in the past, considered to come from Kafi That (ग॒, नी॒) instead of Asavari That (ग॒, ध॒, नी॒) and that it used to be performed with Shuddh ध or ध Varjit ! Confronting these obsolete Types with the eaqually obsolete Types of Sughrai enumerated by Pt.V.N.B. in which Shuddh ध was taken in Aroh-Avaroh or in which Komal ध॒ was used in Avaroh - and not withstanding the fact that present day Adana uses Komal ध॒ and that the main Type of Sughrai totally omits ध ... both Ragas, Mixture of Sarang and Kanada would become virtually undifferenciable ! ...

Fortunately, there is today no possibility of confusion between the Two because of the usage of Komal ध॒ in Adana (thus becoming the Lighter, Faster moving and Utterang-Pradhan Version of Darbari) while in Sughrai, Shuddh ध is either Varjit or taken as an Avarohi Grace.

While the basic Notes of Sughrai are similar to the ones of Suha, Naiki and Dev-Sakh, the Identifying Phrases of the latter Ragas must not

be present in Sughrai:

Therefore, the नीसा ^{म}ग ^{म}ग म - प ‖ of Suha must never be done in Sughrai as such Aroh, shared with सारे^{म}ग and सारेमप would transform Sughrai into another Entity: Raga Suha-Sughrai.

The नीसारे सारेप ग^‖ of Naiki is also not done in Sughrai but सारे^{म}ग is taken in both.

At last, the ^{म}ग^{म}ग प repeated Phrase of Dev-Sakh is also not done in Sughrai but the Arohi Sarang Phrase (सारेमप) often done in Adana, is mostly taken.

The Arohi Phrases in Utterang may be : पनीप सां, मनीप सां, मपसां, पनीसां, पनीसां ‖ and are common with Suha, Naiki, Dev-Sakh and Adana.

The Avaroh of ध Varjit Sughrai is similar to the one of the aforementionned Ragas: सांनीप मप ग मरेसा, सांनीप ग मरे सा ‖

The Avaroh of Sughrai (Shuddh ध Type) is slightly more complicated because, while Pt.V.N.B. takes सा $^{नी}$धनीप, R.Jha advises us not to take that Combination because it would become too close to Shahāna's treatment of ध, nyas and stressed. Therefore, he prefers to take सां धनीप. The Second possible use of ध is in the Phrase धप मरे सारे ^{म}ग ‖. At last, Dr.K.C.G. says that an occasional सांनीधप ‖ followed by मरे सारे ^{म}ग or मप ग मरे सा रे^{म}ग ‖ can also be taken in Sughrai and he insists that, whatever Combinations are taken, ध must remain in the background, just as an occasional Grace-Note so that Shahāna can never come in the picture.

The Note रे gets its importance when Sarang Phrases are taken : नीसारेमपनीसांरेंसांनीपमरे सारे^{म}ग ‖ and in Avaroh: ग मरे सा .प रे Combination is also sometimes taken. (see R.Jha's Composition p.52-II)

The Note ग is Nyas after a Sarang Phrase नीपमरेसा रे^{म}ग and Vakra in Avaroh: गमरे which shows the Kanada Spirit.

The Note म can often start Combinations such as : मप, मनीप, मपनीप, मपनीसां रेंसां, मरे which are more indicating Sarang. मप सां is also done as in Adana and, naturally, ग comes with the Grace of म : ^{म}ग.

The Note प is Nyas in Aroh-Avaroh both. apart from beeing the Vadi: पनीसांरेंसांनीप - नीनीप - नीनीपमरे सारे ^{म}ग म-प - मनीप - नीमप - नीसारेमप -‖

Chalan:

नीसारेमपनीसां, नीप^{म}ग रेरे ^{म}ग - मरे सा, रेमपमरे ^{म}ग मरे सानी सा, सारे^{म}ग म म प,

मनीप नीमप सां ^{ध}नीप ^{ध}प मरे सारे^{म}ग | मपनीप नीसां नीसांरेंमंपं रें$^{मं}$गं मंरें सां सां, मांरें

सांनी̱धापमरें सारे^{म}ग̱ , मप ^{म}रेरे सा , नी̣सारे^{म}ग̱ मरे सा , सारे^{म}ग̱ म नी̱प , ^{ध}प मरे रे^{म}ग̱
(प) ^{म}ग̱ मरे सा । नी̣सारेमपनीसां $^{\text{नी}}$प सा रे ^{म}ग̱ ॥

References:

Pt.V.R.P.	V, 128	R.Jha	II, 38
Pt.V.N.B.	VI, 216-Vistars p.490	M.Kri	VII, 35
Pt.V.N.B.	SS-IV, 176	R.N.A.	I, 323
J.Shah	167	S.N.R.	II, b-81-82
Pt.Gune	IV, 83	(Abhinav Geet Manjari)	
B.S.R.	IV, 158		

SUHA-SUGHRAI

Raga Suha-Sughrai, a sub-Variety of the Kahada Group, originates from Kafi That (सारेगमपधनीसां | सांनीधपमगरेसा ||) and is, as its Name indicate, a Mixture of Suha and Sughrai.

While on Type of Suha uses an occasional Komal ध in Avaroh (धनीप) and, although one Variety of Sughrai uses Shuddh ध as an Avarohi Grace-Note (found in the Combinations नी धनीप - धनीप - सांनी धप - धप मरे ...), the Note ध is totally Varjit in Suha-Sughrai which is a Sadav Jati Raga.

Moreover, while Pt.V.N.B.'s Bandish as well as all the Compositions given by Pt.V.R.P., only use Komal नी, many Compositions given by R.Jha, J.Shah and others, take both नी - which is very understandable as they are usually present in Suha and Sughrai. In fact, the usage of Komal नी or both नी is left to the discretion of the Artist and does not alter the Spirit of the Raga.

In B.S.R.'s description of Suha-Sughrai (IV,162), we find an interesting statement which I quote:

> 'It is difficult to sing either Suha or Sugharayee in a pure style. What is generally sung is a mixture of the two Ragas. This is analogous to the Ragas Kafi and Sindhura which are generally mixed with each other.'

Such an affirmation does deserve a few comments:

The Form of Suha is quite clear as it uses a peculiar Arohi Phrase in Purwang : नीसा ^{म}ग ^{म}ग म - प (in which रे is omitted). In Comparison, Sughrai uses two different Arohi Phrases in Purwang : सा रे ^{म}ग म प and the Sarang सा रे म प - both of which are never taken in Suha. Of course, their Utterang are similar as well as one Avarohi Phrase which they share: सां नीप मप ग मरे सा but the सां नीनीपमरे सा रे ^{म}ग of Sughrai or of its ध Prakar Avarohi phrase : धप मरे सा रे ^{म}ग is never done in Suha. Actually, only because of their respective Arohs, they remain distinct. Therefore, where is the confusion ?

Furthermore, his comparison of these two Ragas with the Kafi/Sindhura relationship seems irrelevant to me because basically, Sindhura is Kafi (based) and similar in Spirit. But, simultaneously, the characteris-

tic identifying Phrases of both Ragas are quite distinct and no one, in his right mind, could ever confuse the नी़सारेग॒ रेग॒मप म प ,रेग॒ सा रे प , म ग॒ रे ,ग॒रे मग॒रे सा॥.. . of Kafi with the Odav Aroh of Sindhura : सा रेम पध सां सांरेंनी॒ धाम मपध मग॒ रे रेमग॒रेसा॥.

But, let us come back to Suha-Sughrai whose Formula has been well demonstrated in Pt.V.N.B's Bandish (as well as by Pt.V.R.P., R.Jha, J.Shah and others:

Alt-ernance of Suha Arohi Phrase in Purwang : नी़सा मग॒ मग॒ म – प ॥
with the Sughrai Ways: सा रे मग॒ म प and सा रे म पं॥.

Therefore, Suha-Sughrai can be well defined. The percentage of Suha and Sughrai present in the blending may vary a bit according to the Bandish considered or to the Artist. However, it is best to take the three Arohs to identify the Raga.

Vadis-Samvadis: सा-म or म-सा or सा-प (Pt.V.R.P.)
प-सा (J.Shah)

Jati : Sadav (ध Varjit)
Arohs: सारेग॒मप ,सारेमप , नी़सा मग॒मप। नी॒मपसां,पनी॒सा,पनीसां,नी॒पसां॥

Avaroh : सां नी॒प मप ग॒ मरे सा॥

Performing Time: Morning but also Performed around Midnight.

Chalan: (J.Shah)

सा नी़सा ग॒ मप ग॒ मरे सारे मप नी॒प नीसां रेंसां नी॒प मप ग॒ मप ग॒ मरे नी़सा ग॒ मप ग॒ मरे

सारेग॒ मप ग॒ मरे सा॥

नी़ सा मग॒ मग॒ म प (प) मग॒ मरे सा सारेमग॒। नी़सारेमपनीसांरेंसां नी॒नी॒पमरे नी़सा मग॒ म प

(प) मग॒ मरे सा रे मग॒ मम प। नी॒मपसां (सां) पनी॒प नीसांरेंमंरेंसांरें मंग॒ मंरें सां नीसांरेंसां नी॒प

मग॒ ग॒म(प) मग॒ मरे सा नी़सा मग॒ मग॒ म प ,रे रे मग॒॥

References:

Pt.V.N.B.	VI,233		R.Jha	II,54
Pt.V.R.P.	V ,134		J.Shah	192
B.S.R.	IV,162			

DEVSAKH

Raga Devsakh or Devsag, also mentionned in the Shastras as Deshakya, Deshakshi, Deshakh, originates from Kafi That (सारेग॒मपधनी॒सां सांनी॒धपमग॒रेसा) and is rattached to the Kanada Group although it actually belongs to a separate 'Sakh' Group of its own comprising of four Ragas:

(i) Devsakh, (ii) Bhavsakh, (iii) Ramsakh, (iv) Lachchasakh.

The first three 'Sakh' interest us in the present Chapter because they are Kafi That based Kanada sub-Varieties using the ग॒मरे - नी॒प Features. We shall purposely leave aside Lachchaskh (or Lakshmisakh) as it is a sub-Variety of the Bilaval Group (using Shuddh ग).

Of these three 'Sakh' Kanada Ragas, Devsakh heads the list because Bhavsakh and Ramsakh are so rare that many Musicians do not even know of their existence !. The only Descriptions available of these two uncommon Ragas come from R.Jha (who learnt them from his Guruji, Pt. Bolenath Bhatt) and from J.Shah who gave two Types of Bhavsakh but who remained silent about Ramsakh. (Incidentally, none of his two Prakars of Bhavsakh correspond with R.Jha's Type as we shall see later... .)

To end these generalities, the Characteristic Feature of the 'Sakh' Group lies in the ^{म}ग॒^{म}ग॒ प Combination (taken with Shuddh ग in Lachchasakh). It is supposed to be present in the four Ragas but the next paragraph will show us that it has not been - or is not - always the case. Moreover, 'Sakh' always use Vakra ग॒ in Avaroh : ग॒मरे and नी॒प which are basic Kanada Features.

Let us first Study the Ancient and odd Forms of Devsakh:

In the past, Devsakh used to be performed with रे Varjit and both ग - नी - but this Form is obsolete.

M.Kri. describes Devsakh as having two ग - नी with ध Varjit although he adds that some Artists use Komal ध॒ in Avaroh. The two Compositions he gave are quite different from one another in the sense that the first one only takes Komal ग॒ and always uses रे in an Avarohi Way:

X				2				0				3			
सा	म	रे	सा	नी	सा	म	रे	ग	म	प	-	ग	म	रे	सा
म	प	नी	प	नी	प	म	ग	प	म	रे	सा	ग	म	रे	सा
नी	प	नी	प	सां	-	-	-	रें	नी	सां	-	नी	प	ग	म
प	म	ग	-	म	-	रे	-	सा	-	म	ग	म	रे	सा	-

while the second Song uses both ग:

X					0				
							रे	नी	सा
ग	-	ग	मग	मग	म	प	मगम	रे	सा
नी	सा	रे	रेसा	मप	मग	-	म	रेसा	सा
नी	प	नी	-	प	सा	-	सा	-	सा
ग	ग	गमप	मग	म	रे	सा			
म	प	नी	प	प	सां	सां	सां	-	-
सां	सां	सां	रें	सां	नी	प	नी	-	प
नी	-	प	नी	-	म	प	सा	-	सां
नी	प	म	प	नी	पमगम	रेसारे			

Moreover, Pt.V.N.B., in addition t o the accepted Version of Devsakh, gave two Bandishs in Jhaptal in which म is Nyas and Shuddh ध is profusely taken in Aroh:

गमरेसा रेमप सा मगमप ध सां नीसां सां नीसां धनीप मप म ग म | म नी ध नीध सां, नीसांरें-

-सां धनी प ,म पधनीसां धनीप मप म ग म | सा नी ध नी ध नी ध नी ध नी ध नी ध नी प

पधनीसांरेंनीसांधनीप गमप गमरेसा | पपधसां धनीप पम म ग म ||

At last, J.Shah gave two Types of Devsakh, the established one and an Agra Gharana Prakar which sounds like a Mixture of Naiki: नीसारे रेपग , Suha: सागमप and Sughrai रेरेग with an occasional रेमपनी (of Sarang). As its Pakad shows, it does not seem to have a clear Identity:

रेनीसा - रेपग - रेरेग - सागमप - ग - मरे - सा ||

In conclusion, all these Forms of Devsakh have been surveyed more out of curiosity and sense of Investigation than for actual performing purpose and now, let us come to its 'established' present day Form on which all the Scholars agree despite a few superficial differences relating to the usage - or not - of Shuddh ध in Avaroh, in its Combinations and in the usage of Komal नी only or two नी which are inconsistant

points as these Notes do not alter the Spirit of the Raga.

While everyone understands Devsakh as a Sadwv Jati Raga (with धा Varjit), the Scholars also admit that Shuddh धा may be taken in Avaroh but in seemingly different Combinations:

Pt.V.N.B. recalls having heard an Artist take : प प मप धप सां but further says that it should not be done (R.N.A. took धा once in his Vistars and in the Phrase मप-धमप-नी̲प), that neither पधनी̲सां nor सांनी̲धप must ever be taken, that सां धनी̲प should be avoided and that, if at all, धा Should be taken as an Avarohi Grace in the Phrase: ^{प}नी̲ $^{\text{धा}}$नी̲ प which ressembles to the use of धा in his Badhans Sarang (which is logical enough as the Sarang Element is present in Devsakh). Dr.K.C.G., like all other Scholars, strongly recommand a धा Varjit but says that, if taken, it will be in a धनी̲प Grace. In any case, धा beeing virtually absent (as it may be taken once or twice in the whole Performance), the Combinations which bring it are not so important and do not transform the Raga.

Devsakh is constituted of two main Arohs in Purwang:

(i) सा रे ^{म}ग̲ ^{म}ग̲ प — with सारेग̲ borrowed from Sughrai and ^{म}ग̲ ^{म}ग̲ प showing 'Sakh'.

A possible variant to this is to take : सा ^{म}ग̲ ^{म}ग̲ प but the नी̲सा ^{म}ग̲ ^{म}ग̲मप of Suha is not done . In this first Aroh, the Combination ग̲प renders म weak.

(ii) $^{\text{नी}}$सा ^{म}रे ^{प}म $^{\text{नी}}$प सां or मरे पम नी̲प सां which is taken from Sarang is also a typical Devsakh phrase. found in

It is found in two Bandishs of Pt.V.N.B. in which the ^{म}ग̲ ^{म}ग̲ प Combination, (stressed in his Vistars) is absent. This Aroh has also been taken by R.Jha who blended it cleverly with the ^{म}ग̲ ^{म}ग̲ प Phrase to allow a clearer Identification of the Raga. In Tans, for the sake of convenience, रेसा मरे पम नी̲प is sometimes straightened out into नीसारेमप (a Sarang Phrase used in Sughrai). Naturally, when Sarang Phrases are used, म becomes important and Nyas.

Devsakh, Suha and Sughrai practically share the same Utterang: सां is usually reached from प: मनी̲प सां - पनी̲प सां but, मपनी̲सां , मपनीसां and नी̲प नीसां are also taken. Similarly, in Avaroh, सां often goes to प : सां पनी̲प but सां नी̲प is also taken and followed by the Suha Descent: सां नी̲प मप ग̲ मरे सा , सां नी̲प ^{म}ग̲ मरे सा unless it returns in a Sarang Way (present in

Sughrai) : सां नीपमरेसा or मनीपमरेसा immediately followed by सारे^{म}ग ^{म}ग^{म}ग प which restablishes the Identity of Devsakh.

So, in conclusion, Devsakh is close to Suha and Sughrai to which are added the ^{म}ग^{म}ग प Phrase, the मरे पम नीप सां and, like in Suha, a somewhat proeminent म subdued by प Vadi.

Vadi : प (म, according to R.N.A.)
Samvadi: सा
Jati : Sadav (ध Varjit)
Arohs : सारे^{म}ग ^{म}ग प, मरे पम नीप सां॥
Avaroh : सां पनीप ग मरे सा, नीप मरे सा- ^{म}ग^{म}ग प॥
Performing Time: Second Prahar of the Day but Performed also at Night

Chalan:

सा ^{प}नीप सा $^{\text{सा}}$नीसा ^{म}रेसा ^{म}ग^{म}ग प नीप नीम मनीप ^{ध}नीप (प)^{म}ग मरे सा।

नीसा^{म}ग^{म}ग प, रेसा मरे पम नीप ^{म}ग^{म}ग प, रेमप^{म}ग^{म}ग प नीप नीसां मपनीसांरें$^{\text{मं}}$गं$^{\text{मं}}$गंपं गंमंरें-

सां, मनीपमरे^{म}ग^{म}ग प। सारे^{म}ग मरे सा, नीसारेमपनीप मपनीसांरें$^{\text{मं}}$गं मंरेंसां सां ^{प}नी^{ध}नी प

नीनीपमपगमरेसा, रेसा मरे पम नीप सां नी -^{म}ग^{म}ग प -^{म}ग मरे सा॥

References:

Pt.V.N.B.	VI, 259 ; Vistars p. 493	R.Jha	II, 70
Pt.V.N.B.	SS-IV, 187	J.Shah	131
Pt.V.R.P.	VII, 37	M.Kri.	VII, 17
R.N.A.	I, 324		

BHAVSAKH

Bhavsakh and Ramsakh, beeing both rattached to the Kanada Group, I felt that learning them would give me a wider spectrum of material in view of the Comparative Study of the Kanada Ragas. Suffice to say that the results have been far from the ones expected and that I almost regr gret my curiosity !...Although no contrèversy exists (as far as I know) about Raga Ramsakh for the sole reason that it has only been described by R.Jha ! ,I have had the opportunity (or misfortune ?) to find three Authors giving four totally different Versions of Bhavsakh and I am ending-up probably more confused than when I first started the investigation. Therefore, it is only for the sake of knowledge that we shall quickly examine these two Rare Ragas.

Raga Bhavsakh, an uncommon Variety of the sub-Group 'Sakh' belonging to the Kanada Group, originates from Kafi That (सारेगमपधनी सां सांनीधपमगरेसा).

It has been described by J.Shah who gave two Versions of this Raga, by R.N.A. who treated it as a Bilaval That Raga with Shuddh ग and by R.Jha who, probably, has given the most logiwal Form of the Raga because of its repeated use of ^{म}ग^{म}ग प indicative of the 'Sakh' Group and although it uses both ध ,in the difference of J.Shah's Types which only use Shuddh ध.

It is very difficult to know what Bhavsakh is actually and we can only report the different Prakars as they have been given. Beeing a very Rare Raga, Musicians may have performed 'anything' under that name in order to impress their public or ... let us be more kind, its Form may have undergone some changes in Time and Space...But, let us leave aside these conjectures for the Study of its different Types:

I - Bhavsakh (Agra Gharana Prakar), J.Shah:

That first Type, coming from Kafi That, is quite easy to understand. It uses Komal ग taken in a straight fashion in Aroh: सारेग or सारे^{म}ग and in a Vakra manner in Avaroh: गमरे .Both नी are taken, with a predominance of Komal नी which comes in Aroh-Avaroh while the usage of Shuddh नी is restricted to Aroh and Antra (like for Suha, Sughrai, Suha-Sughrai and Devsakh). The Note ध is Varjit in Aroh and नीप is most of the time taken in Avaroh. However, Shuddh ध comes, at times, in a peculiar Phrase in

Avaroh : प, $\underbrace{\text{मधपध}}$ which, by itself, suffice to identify the Raga, whose Movements are obvious:

सारे ^{म}ग॒ ^{म}ग॒ मप ^{म}ग॒ मरे सा , नी़सा रेसा रे^{म}ग॒ म प मधपध प मप ग॒ मप^{म}ग॒ मरे सा, सारे ^{म}ग॒ म प नी॒प मप नी॒मप मधपध प मप $^{नी॒}$ग॒ मरे सा ,सारे^{म}ग॒ मप म ध पध प धप मप^{म}ग॒ मरे सा , मप नी॒प सां नीसां नीसांरें$^{मं}$गंमंरें सां, सां ^{प}नी॒प, मधपध प ^{म}ग॒ मरे सा॥

Vadi-Samvadi: प - सा
Jati : Sadav-Sampurna (ध Varjit Aroh)
Aroh : सारेग॒ मप नी॒प नीसां॥
Avaroh: सां नी॒प मधपध प ग॒ मरे सा॥
Pakad : सारेग॒ मप मधपध प ग॒ मरे सा॥
Performing Time: Third Prahar of the Night (Midnight).

He gave a nice Teental Composition:

X				2				0				3			
											Sthaye:	प	म	ध	प
ध	-	ध	प	ग॒	म	रे	सा	रे	-	सा	-				
												रे	नी़	सा	रे
ग॒	-	म	प	नी॒	प	सां	-	नी॒	प	म	प				
											Antra:	म	प	नी॒	प
सां	-	सां	सां	रें	नी॒	सां	रें	गं॒	मं	रें	सां				
												नी॒	सां	नी॒	प
म	ध	प	ध	-	प	म	प	ग॒	म	रे	सा				

II - Bhavsakh ,2nd Prakar ,J.Shah:

The second Type of Bhavsakh, given by J.Shah, is more complex and more confusing as it is made of Combinations taken from several Ragas.

Also from Kafi That, with Komal ग॒ and both नी, he defines it as a Mixture of Bhimpalasi and Shahana. The Note रे beeing weak in Aroh, साग॒मप is taken (common to Bhimpalasi, Dhanashree and Suha) although सारेग॒मप also comes, at times. In Avaroh, Komal ग॒ is Vakra : ग॒मरे सा . In Aroh, ध is Varjit and, in Avaroh, either सां नी॒प may be taken or Shuddh ध may be shown in सांनि॒धप or नि॒धप straight Avarohi Combinations

But, he actually uses ध in a variety of Descending Phrases: धप / प-मध-प / ग म नी ध प /and in the Shahana Way: साध-ध-नीप which renders it, in my opinian, more confusing to identify because, notwithstanding the fact that it is a Mixture of Bhimpalasi and Shahana, it can also look a bit like Raisa Kanada and other Kanada Ragas using Shuddh ध.

Vadi-Samvadi: प - सा

Jati: Sadav-Sampurna (ध Varjit, Aroh)

Aroh: सारेग मप सागमप नीसां ॥

Avaroh: सां नीध प मपनीधप नीमप ग मरे सा ॥

Pakad: नीनीपमप ग म ध सासाधधमधप गमपनीधप मप ग मरे सा ॥

Performing Time: Third Prahar of the Night.

Chalan:

सा^{म}गमप ^{म}ग मरे सा । नीप मप ग म नीधप धप मप ^{म}ग सागमप ^{म}ग मरे सा । साधध नीप मध प मप ग म धप मप नीधप सां नीधप गमनीधप मप ग मरे सा । सा नीसा सारेग मरे सा सानी धप नीनीपमप ^{म}ग मरे सा । मप नीसां रें सां, मप नीप नीसां $^{\text{मं}}$ग मरें सां पनी धप धध नीप मप । साध ध नीप मध प मप ग सारेग मप ग सागमप ^{म}ग मरे सा ॥

III - Bhavsakh, R.N.A. (Bandish Composed or Sung by Abban Khan of Saharanpur):

X		0		2		0		3		4	
				Sthaye:		प	धप	धम	ग	रे	सा
म	-	-	म	गम	प						
						धम	ग	रे	सा	-	नी
रे	सा	-	म	-	प						
						ध	पध	सां	सांनी	नीध	धप
म	ग	रे	नी	रे	सा						
Antra:				Antra:							
प	-	प	-	सां	-	रें	सां	सां	सां	सांध	सां
सां	रें	सां	-	म	-	म	-	प	-	सांध	सां
सां	-	सां	-	म	-						

This Type of Bhavsakh comes from Bilaval That, uses only Shuddh ग and reminds me, among other Ragas, of Mand .... .

IV- Bhavsakh, R.Jha:

As described by R.Jha, Bhavsakh comes from Kafi That (Komal ग॒ - नी॒) and uses both ध. While रे is Varjit in Aroh, the two ध are Varjit in Avaroh.

Vadi-Samvadi: म - सा

Jati : Sadav (रे Varjit Aroh / ध Varjit Avaroh)

Aroh : सा ^{म}ग॒ ^{म}ग॒ प म - प ध॒ नी॒ प - ध नी॒ रें सां॥

Avaroh: सां ^{प}नी॒ प - ^{म}ग॒ ऽ प म - ग॒ म $^{सा}$रे सा॥

Characteristic Form: म प $^{नीरे}$ध॒ नी॒ प ध नी॒ रें सां ^{प}नी॒ प - ^{म}ग॒ ^{म}ग॒ प म॥

Performing Time : Third Prahar of the Night.

That Type of Bhavsakh appears to be most logical as it incorporates the ^{म}ग॒^{म}ग॒ प Phrase, Characteristic of 'Sakh', absent in the three previous Prakars. R.Jha tells us that it is to be understood as a blending of Kanada, Bahar and Adana. But, before analysing its Components, let us examine its Swarup:

साप - मप ^{म}ग॒ ^{म}ग॒ प म - नी॒प - मपध॒नी॒प - धनी॒सां ध॒नी॒प - नी॒नी॒पमप ^{म}ग॒^{म}ग॒ प म -

मनी॒प - सांधनी॒रेंसां - पनी॒प ^{म}ग॒ ऽ म - ^{म}ग॒^{म}ग॒ प म - ^{म}ग॒ म $^{सा}$रे सा॥

साम is taken and indicates Bahar but, eventually सा , ^{म}ग॒^{म}ग॒ प can also be done. In Bhavsakh, the ^{म}ग॒^{म}ग॒ प Characteristic Phrase of 'Sakh' is slightly transformed in the sense that it ends on म which has been added: ^{म}ग॒^{म}ग॒ प म is Typical of Bhavsakh which renders the Vadi म a Nyas Swar. नी॒प and ^{म}ग॒ म $^{सा}$रे with Vakra ग॒ in Avaroh show Kanada while प पध॒नी॒प shows Adana. Combinat ions धनी॒सां or धनी॒रेंसां are taken and रे is followed by सा as it is Varjit in Aroh. Tar सां may also be reached from प : नी॒नी॒पमप सां and the Arohi use of both ध is a unique Feature of Bhavsakh: मपध॒नी॒पधनी॒रेंसां-सांधनी॒सां-ध॒नी॒प-नी॒नी॒पमपनी॒ ^{म}ग॒^{म}ग॒ प म॥

References:

J.Shah -145
R.Jha -II, 90
R.N.A. -II, 66

RAMSAKH

Raga Ramsakh is a Rare Variety of the 'Sakh' sub-Group rattached to the Kanada Group and which originates from Kafi That (सारेगमपधानी सां। सांनी-धापमगरेसा।।).

Of all the Authors consulted, R.Jha's Description is the only one available and therefore, we propose to review it in order to have a wider picture of the 'Sakh' Ragas:

While R.Jha's Bhavsakh was using both धा, Ramsakh uses both ग and नी and, like Bhavsakh, renders धा Varjit in Avaroh. Moreover, its Sampurna Aroh is followed by a Sadav Avaroh and such a Sampurna-Sadav Jati is a very Rare Occurence indeed ! As a general rule, in the Ragas, the Arohs either have the same number of Notes than the Avarohs (i.e. 5-5/6-6/7-7) otnthey have less Notes than the Avarohs (5-6, 5-7/6-7) but Ramsakh, the exception to make the rule, has a richer Aroh than Avaroh !

Vadi-Samvadi : प - सा
Jati : Sampurna-Sadav (धा Varjit Avaroh)
Aroh : सा रे मग S प - धा नी सां नी सां।।
Avaroh : सां धानी प - ग प म - प ग म सारे सा।।
Principal Movement : सा रे मग S प - नी प पग रेग प म - प ग म सारे सा।।
Performing Time : Second Prahar of the Night.

Before analysing its Components, let us examine its Movements:

सारे मग S प , मनीप , मग मग प धानीरेंसां , धानीसां , पनीप पग रेग प म प (प) मग S म सारे सा , मग मग प मपधानीधानीप , पधानीरेंसांधानीसां , पनीप , गमपम, प मग सारे सा ।।

R.Jha tells us that the Utterang is either close to Khamaj: पधानीसां - धानीसां or shows Kanada : म प सां प नी प also present in the Avaroh Purwang Vakra ग Combination : मग म सारे सा . Furthermore, he says that पग रेग प म प is close to Bilaval Form and that, when मपधाधानीधानीप is taken (he used it only once in his Alap Vistars), it gets a Shahana Way.

In a way, I find Ramsakh not so different of Bhavsakh because both use certain common Phrases like the ^{म}ग^{म}ग प characterising 'Sakh' (although it ends on म Vadi and Nyas in Bhavsakh), the Vakra ग in Avaroh: ^{म}ग म $^{सा}$रे सा, the नीनीधमप Combination and the 'near Khamaj' Utterang Form: धानीसां - धानीरेंसां. Moreover, they both render धा Varjit in Avaroh.

Of course, because of their respective Notes, both Ragas are easily kept distinct: While Bhavsakh uses two धा, Ramsakh uses two ग (and नी) and, at last, रे is Varjit in the Aroh of Bhavsakh while it is used in Ramsakh.

References: R.Jha - II,83

-COMPARATIVE CHARTS OF NAIKI, SUHA, SUGHRAI, SUHA-SUGHRAI & DEVSAKH-

I - POINTS OF RESSEMBLANCE

1 - They all come from Kafi That (सारेग॒मपधनी॒सां। सांनी॒धपमग॒रेसा ॥).

2 - They are Kanada Varieties.

3 - They all take Komal ग॒ with a Grace of म : ^{म}ग॒ in Aroh and in a Vakra Fashion in Avaroh: ग॒मरे

4 - They all use नी॒प Combination

5 - They all are basically Sadav Jati Ragas with ध Varjit but (a part from Suha-Sughrai) may slightly use a Grace of ध in Avaroh.

6 - They may all use only Komal नी॒ or both नी. (while Komal नी॒ is taken in Aroh and Avaroh, Shuddh नी comes more sparingly and only in Aroh. It is mainly used in Antra.

7 - The Sarang and Malhar Elements are present in all these Varieties (although with quantitative and qualitative differences).

8 - They all use practically the same Utterang: मनी॒पसां, पनी॒पसां, पनी॒सां, पनीसां - सां पनी॒प, सां^{प}नी॒प , सांनी॒प॥

9 - They all use the same basic Avaroh: सांनी॒पमप^{म}ग॒ मरे सा , सांनी॒प^{म}ग॒ मरे सा, सां^{प}नी॒प मप ^{म}ग॒ मरे सा॥

10- All but Naiki are Morning Ragas also performed at Night.

II- BASIC FORMS

They are mainly differenciated by their respective Purwang-s in Aroh, which determine their Identities:

Naiki : रेनी़सा, नी़सारे सारेप ^{म}ग॒ मरे सा॥

Suha : नी़सा ^{म}ग॒ ^{म}ग॒ म ,प ॥

Sughrai : नी़सारेमप ... सारे^{म}ग॒ ॥

Suha-Sughrai: सा ^{म}ग॒ ^{म}ग॒ म प, सारे^{म}ग॒ ,नी़सारेमप ॥

Devsakh : सा ^{म}ग॒ ^{म}ग॒ प , रेसा मरे पम (नी॒प सां) or $^{\text{रे}}$सा ^{म}रे ^{प}म (नी॒प सां)॥

III-POINTS OF DIFFERENCE

No	Points of Comparison	NAIKI	SUHA	SUGHRAI	SUHA-SUGHRAI	DEVSAKH
1	Vadi-Samvadi:	प-सा म-सा (VRP)	म-सा	प-सा	सा-म, म-सा & सा-प (VRP)	प-सा म-सा (RNA)
2	Jati: (acc. Type)	Sadav (no ध) or Sadav-Sampurn ' - & ध	Sadav(no ध) or Odav-Sadav no रे-ध/no ध or Sadav-Sampurn no रे-ध/रे-ध	Sadav (no ध) or Sadav-Sampurn ' - & ध	Sadav(no ध)	Sadav (no ध) or Sadav-Sampurna ' - & ध
3	Usage of ध	1-Varjit ध 2-Avaroh ध (obsolete) 3-Avaroh Grace धनीप	1-Varjit ध 2-Avaroh Grace धनीप	1-Varjit ध 2-Avaroh Grace सां^{नी} धनीप VNB सां धनीप R.Jha धप मरे सा रे ग and even occasional सांनी धप (KCG) 3-ध Aroh-Avaroh (VNB) (Obsolete) 4-ध Avaroh (VNB) (obsolete)	Varjit	1-Varjit ध 2-Avaroh Grace ध : i) (VNB): ^पनी ^धनी ii) KCG : धनीप iii) RNA: in Vistars once: मप धप-
4	Usage of नी (accepted Type underlined)	1- Komal नी 2- both नी (R.Jha, J.Shah Pt.Gune, RNA)	1-both नी 2-Komal नी (R.Jha)	1-both नी नीपनी सां, मप नी सां, नी सांरें/ 2-Komal नी	1-both नी (R.Jha, J.Shah) 2-Komal नी (VNB, VRP)	1-both नी 2-Komal नी
5	Nyas	ग - प	म & also ग - प	प	प	प

No	Points of Comparison	NAIKI	SUHA	SUGHRAI	SUHA-SUGHRAI	DEVSAKH
6	Purwang: Aroh Ways	-सारेनी़सारेम ग -सारेग -सागमप -नी़सारेसारेम ग -sometimes in Tans: सारेमप	-नी़सा^{म}ग^{म}गम प -rarely: साम ग म प साम मप ग म	-सारे^{म}ग -सारेमप	-सारे^{म}ग -सारेमप -सा^{म}ग^{म}ग म प	-सारे^{म}ग^{म}ग प -सा^{म}ग^{म}ग प is possible but no सा-गमप of Suha -रेसा मरे पम-नीप सां -sometimes in Tans: सारेमप
7	Purwang: Avarh Ways	-रेरेसानी़सा -गमपमगमरेसा -गमपमरेसारेसा -रे $^{सा}$रे-सा	-प^{म}ग मरे सा -पमप^{म}ग म -रे $^{सा}$रे- सा	-प मप^{म}ग मरे सा -नीपमरे सारे^{म}ग	-प मप ^{म}ग मरे सा -नीपमरे सारे ग	-पमपगमरे सा -प^{म}ग मरे सा -नीपमरे सा रे^{म}ग ^{म}ग प
8	Utterang: Aroh Ways	-मनीप नीमप सां -नीपसां ,पनीसां	-पनीप सां -पनीसां possible -नीसां	-पनीपसां (VNB) -मनीपनीसां (R. Jha) -मपनीसां -मपनीसां	-नीमपसां -नीपसां -पनीसां -पनीसां	-मनीपसां -पनीपसां -मपनीसां -मपनीसां
9	Utterang: Avarh Ways	-सां ^{प}नी प -सां नी प	-सां ^{प}नी प -सा नी प	-सां नी प	-सांनीप मप	-सां ^{प}नी प -सां नी प
	with ध :	-सां ^{ध}नी प	-सां ^{ध}नी प	-सां$^{नी}$धनीपVNB -सांधनीप , धप मरे सारे^{म}ग (R.Jha,KCG) -occasional सांनीधप possible (KCG)		-सां^{प}नी ^{ध}नी-प (VNB) -सां ^{ध}नी प (KCG) -सां नीप मप धमप नीप (RNA)

No	Points of Comparison	NAIKI	SUHA	SUGHRAI	SUHA&SUGHRAI	DEVSAKH
10	Characteristic phrases :	-नि़सारे सारेम ^{म}ग॒ -ग॒मपमग॒मरेसारे -ग॒मपमरेसारे	-नि़सा ^{म}ग॒ ^{म}ग॒ म, प /	-नीसारेमपनीसां-रेंसांनि॒पमरे, सा-रे ^{म}ग॒ /	-सा ^{म}ग॒ ^{म}ग॒ म प, सा रे ग॒ & सारेमप Mixture .	-सा ^{म}ग॒ ^{म}ग॒ प -मरेमपनी॒प सां -रें सा ^{म}रे ^{म}प नी॒ प-सां
11	Prakars:	i)established Type: नि़सारे, सारेम ^{म}ग॒ ii)Agra Gharana (J.Shah) :no रेम ग॒ : सारेग॒, मनी॒प, रेग॒ ग॒मपमरेसारे सा or ग॒मपमग॒मरेसारे सा/KCG says मनी॒प रेरे ग॒ iii)one Comp. VRP(V,101) like Devsakh Comp.:मरेपमनी॒पसां (rejected)	- One Type -but 1 Composition of VNB moves like Sughrai :सांसां सांरें सांनी॒ पम रेरे ग॒ (rejected) -one Compos. VNB(VI, 206) like Devsakh मरेमपनी॒पसां (rejected)	- One Type - ' ' ध Avaroh.	- One Type	i)रे Varjit& both ग-नी (obsolete) ii)M.Kri.: both ग : ग॒ गमप ^{म}ग॒ ^{म}ग॒ मरे सा iii)VNB two Comp.with म Nyas & ध proominent in Aroh: ध $^{सां}$नी॒सां, नी-सांधनी॒प, मप-धनीसां, सा $^{नी}$-ध(x 6)नी॒प iv)Agra Gharana (J.Shah) :Mixt.of Naiki नीसारे रेप-ग॒ & Suha सा-ग॒मप & Sughrai सारेग & occasional रेमपनी॒: Sarang
12	Elements from other Ragas/close to:	Megh (Mandra Purvang)& Kanada Ways.	Bhimpalasi little Bahar Sarang in Utterang & Kanada Ways	Sarang in Kanada Ways	Sarang & Bhimpalasi in Kanada Ways.	Sughrai & Sarang & Sakh Phrase.

No	Points of Comparison	NAIKI	SUHA	SUGHRAI	SUHA-SUGHRAI	DEVSAKH
13	Formula:	Kanada & Megh & नी़सारे, सा-रेप ग़ ~	Kanada & Bhimpalasi Aroh Way & म Nyas	Kanada & Vindravani .	Suha & Sughrai Aroh Mixture(Purwang)	near Suha & ^{म}ग^{म}ग प & नरेपमनीप सां with म stressed at times.
14	Sthana/ Pradhan:	Madhya Sthana dominant.	Utterang Pradhan. Although some make Purwang dominant	Madhya,Tar Sthana.	Madhya,Tar Sthana .	Madhya,Tar Sthana.
15	Nature	Ghambir	Lighter, Faster moving	Lighter,Faster moving.	Lighter,Faster moving.	Lighter,Faster moving.
16	Performing Time :	2nd, 3rd Prahar of the Night -Around Midnight.	2nd Prahar of Day.Also Performed at Night.	2nd Prahar of Day.Also Performed at Night.	Morning . Also performed around Midnight.	2nd Prahar of Day.Also performed at Night.

Note:

Due to lack of space,the periods have been suppressed from the initials of the Scholars.

SHAHANA

Raga Shahana, an important Variety of the Kanada Group, originates from Kafi That (सारेगमपधनीसां।सांनीधपमगरेसा ।।) and is a trend-setter for a number of Kanada Ragas which have borrowed its usage of Shuddh ध in Vakra Avarohi Fashion.

About its origin, some Scholars have attempted to rattach it to a Raga mentionned in the Shastras as Shobhna (शोभना) which, in course of time, would have been transformed by the Muslims into Sahānā (सहाना), Sāhnā (साहना), Sāhānā (साहाना), Shāhnā (शाहना) and Shahānā (शहाना).
But, as Dr.K.C.G. rightly points out, it is far-fetched to stretch their Names to that extend because we do not know what were their actual Note-Structures and that, in order to find out their Historical link, a Research into their Notes and Movements should be done; such a Work beeing extremely complicated because the Shastras were not so explicit about their Chalans. Moreover, their Names may have changed while their Forms remained the same – or vice-versa – or Names and Forms may both have undergone transformations in time. Therefore, we can only presume that Shahana may have had a pre-existing Form and ascertain that its Name first came during the Muslim Period.

There is no controversy about the present Form and Movements of Shahana which have been described by all the Scholars.
However, while the 'Accepted Type' uses Shuddh ध only in Avarohi Ways, some Scholars have also taken it in Aroh which renders Shahana very close to Raga Raisa Kanada (a more comprehensive Version of Shahana studied subsequently).
Moreover, J.Shah gave an Agra Gharana Prakar of Shahana in which Shuddh ग is also used, although sparingly and only in a सारेगमप Phrase while it retains throughout the Spirit of Shahana (Accepted Type).
At last, R.Waze mentionned three Types of Shahana:

i) रे – प – गमरेसा – नीप – सां – नीप – गमरेसा ।।

In this obsolete and rejected Type, ध is totally Varjit and it looks a bit like Naiki (because of the रेप Combination.)

ii) नीसा - गम - प - नीप - सां - सांनीध - नीप - मपगमरेसा ॥

This Type is closest to our present day Shahana. Its only difference beeing in the use of the **Suha** Phrase नीसा गम प not taken in the accepted Type whose Aroh contracts into साम or साध .

iii) गम - रेसा - रेप - मप - ध - नीसां - सां - नी - ध - नीप - मप - गमरेसा ॥

A rejected Type because its Chalan (with the Arohi use of ध) is not that much indicative of today's Shahana apart from the सांनीध-नीप Combination.

Like in all the lesser Varieties of Kanada, Shuddh नी may be taken at times in Aroh (especially in Antra) although many Compositions only use Komal नी .

The Form of Shahana is well-defined by its Characteristics:

Vadi : प

Samvadi: सा

Jati : **Sadav-Sampurna** (ध Varjit in Aroh). or eventually Sampurna when ध is also used in Aroh. (Incidentally, **B.S.R.** gave the Jatis as Sadav-Sampurna because रे should be Varjit in Aroh ! .)

Arohs: सा म प ^{प}ग म $^{\text{नी}}$ध नी प , धम प सां । सा $^{\text{नी}}$ध , $^{\text{नी}}$ध $^{\text{नी}}$ध $^{\text{नी}}$ध, मपसां ॥

सारे ^{म}ग , म , ध , नीप , $^{\text{नी}}$मप सां ॥ (सारेग is very rarely taken in Shahana and, if at all, would appear mainly in Tar Sthana, in Antra.)

Avaroh: सां नीधनीप मप ग मरे सा ॥

Performing Time: Third Prahar of the Night , Midnight.

Raga Shahana borrows material from several Ragas which we shall examine presently:

The साम Combination, typically in the Ascent of Shahana is found in **Kedar** (साम मम म॑ध प सां ।(सां) धप (म)म रे सा ॥), **Bhimpalasi** (नीसागमपनीसां । सांनीधपमगरेसा, नीसामगरेसा ॥), **Bagueshree** (धनीसागमधनीसां । सांनीध मपध ग मगरेसा , सा मगरेसा, धनीसाम ॥), even in **Suha** (नीसा ^{म}ग ^{म}ग म, प, मनीप सां । सां ^{प}नीप मप ग मरे सा ॥) because of its dominant Bhimpalasi (and **Bahar**) element with a strong म . At last, साम is also found in one Composition of **Sughrai** (which is ac-

tually Devsakh); however, as the Ways of the Notes do not show साम but सा मरे पम नि॒प सां, it can be discarded.

But, none of the aforementioned Ragas are as close to Shahana as Raga Bahar (सामप^{म}ग॒ मनि॒ध नीसां धनीसांरेंनीसां नि॒ पप म प ^{म}ग॒ म नि॒ ध, नीसां। सां नि॒प ^{म}ग॒ मरे सा। नि़सा म—म(प)^{म}ग॒ म नि॒ ध, नी सां॥) whose element is very evident: The Purwang सा म प ^{म}ग॒ म Bahar Phrase is repeatedly taken in the Aroh of Shahana.

As said earlier, the Aroh of Shahana rarely uses सारे^{म}ग॒ although it is not altogether prohibited but, Shahana, as its Bhairav Group conterpart, Raga Bhatiyar, has a quite denuded Purwang in Aroh which contracts into साम or साध.

If used in Madhya Saptak, it will be taken as an occasional Phrase followed by the Vakra ग॒ : सारे^{म}ग॒ मरे सा. The Combination सारे^{म}ग॒मध or सारे^{म}ग॒, मध could also come once or twice. but is not a Feature of Shahana. Dr.K.C.G. explains that सारे^{म}ग॒ may be taken in Antra.

The Suha Phrase: नि़सा^{म}ग॒^{म}ग॒ म प is not taken in Shahana but it may be transformed into: सा, ^{म}ग॒ म नि॒धनि॒ध ^{ध}नि॒प (ग॒मध showing Bagueshree)

साध Combination is quite characteristic of Shahana although it is at times, also present in the Shuddh ध Prakar of Sughrai (see Pt.V.N.B.'s two last Compositions in Sughrai: Jhaptal (VI, 230) and Vilambit Chautal (VI, 231).). However, the most commonly heard Sughrai beeing Sarang based, the confusion does not arise.

The 'Kanada' elements नि॒प and ग॒मरे are always present in the Avarohi Ways of Shahana which can be considered as a Mixture of Kanada and Bahar.

The Characteristic Phrase which immediately identifies Shahana is:

सां नि॒धनि॒प धम प सां॥

In Avaroh, although नि॒धनि॒प is fully representative of Shahana, the Kanada Phrase नि॒प is also taken: सां नि॒प - or सां ^{प}नि॒प - as well as सां धनि॒प which is, as R.Jha remarks, a Malhar Phrase when associated with Komal ग॒ (while it is an Alaya-Bilaval Feature when taken in conjonction with Shuddh ग). Therefore, a certain amount of Malhar is also found in Shahana.

The straight सांनि॒धप Avaroh is not taken and is replaced by the aforesaid Combinations.

Shahana, given by Pt.V.N.B. as one of the six Main Kanada Ragas (i.e. Darbari, Naiki, Adana, Suha, Sughrai and Shahana), derives its importance from its Avarohi usage of ध : धनी॒प - नी॒धनी॒प . These Combinations are, according to Dr.K.C.G. , Pure Shahana Features which have been passed on to its Neighbours Raisa Kanada, Husseni Kanada and the like.

Let us now examine the Ways and importance of Shahana Swaras:

रे is not a strong Note. We have already seen that सारेग॒ is not to be taken because of the साम - साध Arohi Combinations. Therefore, mostly omitted in Aroh (as B.S.R.'s Sadav-Sampurna Jati indicates), it only comes in Avaroh in the ^{म}ग॒ मरे सा Vakra Phrase. In Antra, रे is more evident and is taken in मप सां रेंसां - नीसां रें $^{\text{मं}}$गं॒ मं रें सां or, as M.Kri. gave it, in an occasional Sarang manner: रेंमंरेंसां नी॒धनी॒प।. In this regard, R.Jha tells us that, apart from Suha, all the Kanada Ragas may use सारेमप in Drut Tans which straighten out their Arohs and Avarohs for the sake of convenience.

ग॒ is also not a very important Note although its Andolan ^{म}ग॒〰 and Vakra expression in Avaroh ^{म}ग॒~मरे सा are very much needed to establish the Kanada Spirit. In Aroh, like for रे , it is often Langhan because of the साम - साध Ways. However, it may also be the Graha (Starting Note) of the Baguesbree based Phrase: ग॒ म ध in the Combinations:
ग॒ म $^{\text{नी॒}}$ध $^{\text{नी॒}}$ध $^{\text{नी॒}}$ध नी॒ प । नी॒ प ^{म}ग॒ म ध । ^{म}ग॒ मरे सा ॥

म is an important Note in the sense that it is shown in Aroh and Avaroh. It is also a Nyas when taken in the Bahar Phrase : सा म म(प)ग॒ म and may be a Graha: मप - मनी॒प - म $^{\text{नी॒}}$ध नी॒ प although it is often reduced to a Grace-Note in Avaroh while reaching ग॒ : (प)^{म}ग॒ - प ग॒ ॥

प Vadi is a Nyas, a Graha and a very important Swar of Shahana which is an Utterang-Pradhan Raga moving mainly in Madhya and Tar Sthanas.
साम मप ^{प}ग॒ म $^{\text{नी}}$धनी॒प , मप , धमप , धप , धप ^{म}ग॒ म नी॒प , म प सां ^{प}नी॒प ,
म प नी॒ प सां ^{प}नी॒ प , नी॒प , नी॒मप and (प): पमनी॒पमप in (प)^{म}ग॒ , (प) सां ॥

ध derives its importance from the नी̱धनी̱प Combination which is so essential to establish the Identity of the Raga that, without it, there can be no Shahana ! ... .Dr.K.C.G. explains that, when Pt.V.N.B. (SS-IV, 239) writes that 'In that Raga, ध is really weak', he means to say that the usage of ध is restricted to the Avaroh and that no straight पधनी̱सां - सांनी̱धप must ever be taken.

However, some Artists use an occasional straight पधनी̱सां usually in fast moving Phrases:

$^{\text{नी̱}}$ध $^{\text{नी̱}}$ध नी̱प नी̱नी̱धमप धनी̱सां धनी̱प | म पधनी̱सां | मप धनी̱सां | म पधनी̱सांरेंसां-नी̱सां $^{\text{नी̱}}$धनी̱प ||' but, such type of Phrases should not be taken in Shahana are they are the main Feature of Raisa Kanada which uses ध in a much more liberal fashion than Shahana.

Therefore, Shahana ध is taken in the following Phrases:

सा $^{\text{नी̱}}$ध$^{\text{नी̱}}$ध$^{\text{नी̱}}$ध नी̱प | ^{म}ग̱ म $^{\text{नी̱}}$ध$^{\text{नी̱}}$ध नी̱प | धमपसां | धप ग̱ म $^{\text{नी̱}}$ध | ^{प}नी̱^{ध}नी̱प ^{म}ग̱ म ध नी̱प (प)ग̱ मरे सा ||

नी̱ is often omitted in मप सां and सां ^{प}नी̱प although it is important in the नी̱प Combination, characteristic of the Kanada Anga:

नी̱प - नी̱मप - $^{\text{नी̱}}$ध$^{\text{नी̱}}$ध$^{\text{नी̱}}$ध नी̱प - नी̱मप सां ^{प}नी̱प नी̱नी̱पमप ^{म}ग̱ म $^{\text{नी̱}}$ध नी̱ प ||

Shuddh नी may also come in Antra: मप नी̱प नी̱सां | मप सां नी̱सां | नीसांरेंसां $^{\text{नी̱}}$ध-नी̱प ||.

I shall not elaborate on the Agra Gharana Prakar whose Chalan is basically the same.- apart from the सारेगमप Phrase .Its Aroh, Avaroh and Pakad will be clear enough. (as given by J.Shah)

Aroh: सारेगमप - ग̱ - मध - नी̱प - मपनीसां (or मप सां)||

Avaroh: सांधनी̱प - मप - ग̱ - मरे सा||

Pakad : सारेगमप - ग̱ - गरेसा - मप - ग̱ - मध - नी̱प - मप - ग̱ - मरे - सा||

Chalan (Main Type):

साम म(प)^{म}ग̱ म $^{\text{नी̱}}$ध - $^{\text{नी̱}}$ध नी̱प , म प (सां) नी̱धनी̱प नी̱नी̱पम(प)^{म}ग̱ मरे सा|

सा $^{\text{नी̱}}$ध$^{\text{नी̱}}$ध$^{\text{नी̱}}$ध $^{\text{नी̱}}$प , नी̱ मप , ध मप ^{म}ग̱~म रे $^{\text{सा}}$रे सा। ^{म}ग̱ ^{म}ग̱ म $^{\text{नी̱}}$ध

$^{\text{नी̱}}$ध , सां- $^{\text{नी̱}}$धनी̱प , मप धमप सां ^{प}नी̱प , नी̱नी̱पमपग̱मरेसा। सामप ^{म}ग̱ म ध मप सां।

मप नी̱प सां , (सां) नी̱धनी̱प सां , नी̱प नीसां रेंसांनीसां , रें$^{\text{मं}}$ग̱ं मंरें सां , सां $^{\text{नी̱}}$ध$^{\text{नी̱}}$प

$^{\text{नी̱}}$ध मप^{म}ग̱~मरे सा , सामप^{म}ग̱~म(प)ग̱ म ध—$^{\text{नी̱}}$ध $^{\text{नी̱}}$(प) सां नी̱धनी̱प मनी̱प

नी̱मप ^{म}ग̱ म $^{\text{सा}}$रे—सा , म प ^{म}ग̱ म $^{\text{नी̱}}$ध नी̱नी̱प मप धम(प)सां नी̱प^{म}ग̱~मरे सा॥

References:

Pt.V.N.B.	VI, 235	-Vistars p.490	J.Shah	188 / 194
Pt.V.N.B.	SS-IV, 235		R.Jha	II, 56
Pt.V.R.P.	V, 105		J.D.Patki	III, 55
Pt.Gune	IV, 90		R.N.A.	I, 316 / II, 210
R.Waze	I, 60		M.Kri.	VII, 7
B.S.R.	IV, 43			

RAISA KANADA

Raga Raisa Kanada, an uncommon Variety of the Kanada Group, originates from Kafi That (सारेगमपधनीसां। सांनीधपमगरेसा ॥) and is, in its 'Accepted Version', so closely related to Shahana that Dr.K.C.G. understands it as the 'liberal counterpart' of the Basic Shahana.

Its Description has only been given by Pt.V.R.P., J.Shah and R.Waze. However, while the Raisa Kanada Versions of Pt.V.R.P. and J.Shah are essentially similar, R.Waze's Type is altogether different as it totally omits the Note ध - supposed to be the Key-Note of the Raga Identification.

But, before going further into the Study of its 'Accepted Type', let us first examine R.Waze's Version:

According to him, Raisa Kanada is an Odav-Sadav Jati Raga (with रे - ध Varjit in Aroh and ध Varjit in Avaroh). Its Vadi is सा and Samvadi: प.

He understands it as a Mixture of Dhani and Kanada:

Taking the Jati and the Notes of Raisa Kanada into consideration, his statement makes sense because they are similar to the ones of the 'Main Type' of Raga Dhani (i.e. ध Varjit Prakar) whose Structure may be simplified into the following Formula:

Bhimpalasi (सागमपनीसां। सांनीधपमगरेसा, नीसाम गरेसा ॥) minus ध and with very little of रे only in Avaroh, if at all.

The Movements of Raga Dhani: ग गसा गमपप पनीसांरेंसांनीप ग गमपनीप मग गरेसानी सागु ॥

are close to R.Waze's Chalan of Raisa Kanada:

रेसा, नीप, रे, सा, गग, मप, गमरेसा, नीमप, गमरेसा मप, नीप; सांसां, नीरेंसांसां, नीमप, गम, पप, नी, गग, मरेसा ॥

at the difference of the Avarohi use of Kanada Vakra ग which also renders रे more evident than in Dhani.

This is further corroborated by his Composition in Jhaptal whose Notation follows:

X		2			0		3		
			Sthaye:		रे	सा	नी॒̣	-	प̣
रे	सा	ग॒	-	-	ग॒	म	प	-	ग॒
म	रे	सा	-	-	सा	सा	नी॒	-	प
म	प	ग॒	म	-	नी॒	म	प	ग॒	म
रे	सा	रे	सा	सा					
			Antra:						
					म	प	नी॒	-	प
सां	-	सां	-	-	सां	नी॒	रें	-	सां
नी॒	नी॒	प	-	-	ग॒	म	म	-	म
प	प	नी॒	-	नी॒	ग॒	-	ग॒	-	म
रे	-	रे	-	सा					

In conclusion, R.Waze's Raisa Kandda could have been named Dhani-Kanada but we reject that Form which is somewhat not so clear.

In the difference of R.Waze's Type, the 'Accepted Version' of Raisa-Kanada makes use of Shuddh ध, taken Straight in Aroh : पधनी॒सां , Vakra in Avaroh : नी॒धनी॒प / धनी॒प and sometimes in the धमप / धप Combinations - All these Avarohi Ways of ध beeing borrowed from Shahana.

Moreover, Dr.K.C.G. explains that the Aroh of Raisa Kanada uses a full Purwang : सा रे ^मग॒ म प which is symetrical to the aforesaid Straight Utterang : म प ध नी॒ सां।

Therefore, on one hand, the more liberal usage of ध and on the other, the Straight Arohi Ways of Purwang and Utterang, are the two differenciating Factors of Raisa from Shahana; The latter, using साम / साध Combinations, has got a quite denuded Purwang in Aroh and, in Utterang, uses मप सां (or मपनी॒सा , मपनी॒ध सां , पनी॒ पनी सां etc.) but never takes प ध नी॒ सां in such a frank and open manner. At the most, it could come once or twice as a fast-moving Grace of पधनी॒सां but it is better to leave it altogether in order to keep both Ragas distinct. That is why, in that light, Raisa may be considered as a non-restricted Shahana.

Naturally, the Sarang सा रे म प and the occasional Arohi use of Shuddh नी may also be taken in Raisa Kanada.

At last, comparing J.Shah, Dr.K.C.G. and Pt.V.R.P.'s Versions, I find three peculiar Features of Pt.V.R.P.'s Raisa Kanada which deserve to be noted and discussed:

1 - His Raisa Kanada is Sampurna-Sadav Jati (although he does not say it) with ध Varjit or Langhan in Avaroh: ध is omitted in the नी॒प Combination throughout the Alap, Tans and two Ektal Compositions (where it has been taken once as an Avarohi Grace-Note). This, I feel, is a peculiarity because a Sampurna-Sadav Jati is a rare occurence.

2 - To the प ध नी॒ सां Phrase which Characterise Raisa (although it is basically a Kafi Phrase found in many Ragas like Kafi Kanada, Bagueshree Kanada, Husseni Kanada etc.), Pt.V.R.P. adds नी॒प नी॒ प which slightly alters the feeling of the Phrase because of the repetition. This accent on नी॒प balances the volontary absence of ध in the Avaroh of his Version and anyhow, there is no harm in stressing it as it is representative of Kanada.

3 - Finally, Pt.V.R.P. makes a good use of the Naiki Ways: ग॒मपमरेसारे सा | ग॒मपग॒मरेसारे सा | ग॒मग॒मपमरेसारे सा || (which J.Shah had considered to be specific of the Agra Gharana Prakar but which are in fact, as remarked Dr.K.C.G., actually found in the 'Accepted Type' of Naiki as well.)

In definitive, out of these three original Features of Pt.V.R.P.'s Raisa Kanada, only the ध Varjit in Avaroh should be discarded because such a bondage would be opposite to its basically liberal Spirit. Therefore, नी॒प , धनी॒प , नी॒धनी॒प , धमप , धप will all be taken at random.

Vadi : प
Samvadi: सा
Jati: Sampurna
Aroh: सा रे ^{म}ग॒ म प ध नी॒ सां | (मप सां , मपनी॒सां etc...) ||
Avaroh: सां नी॒प / सां धनी॒प / सां नी॒धनी॒प , मप ग॒ मरे सा ||
Performing Time: Around Midnight.

Chalan:

सा रे ^{म}ग॒ , मप , मनी॒प (प)ग॒ म रेसा रे सा | ग॒ म प ध $^{\text{नी॒}}$ध नी॒प , ध नी॒ सां , $^{\text{सां}}$ध-

नीध , गम गमगमरे सा । सा रे मग मग मरे - सा पनी ध , नीसारे रेमग म रेसारे - सा

रेम मग मधप नीधप नीध , धनीसां नीध धनि धनिप मगमग म नीधनीध मनीधमग

गमधनीध मप गम सारे सा । रे मग म धप नीध , प धप नी सां नीध नी प , धनीध ,

नीध मनीध नी मप रेम मप मधप नीध , सा रे मग म प-प नीधप नी सां नीध नी प ,नीनी-

धम(प) धप धनी सां , मप नीध सां , धनीध सां , (सां) नीध, मपधनीसां रेंमगं मं रें सांरें सां,

नीनीधमपधनीसां नी प नीध गमगमगमरेसारे सा। सारेमग-मधप-प मम मधप धनी रेंसां नीधप-

(नी)म , (प)मग मप गमरे मगमग गमगमरे सा॥

References:

J.Shah 244
R.Waze I,55
Pt.V.R.P. VII,89

HUSSENI KANADA

Raga Husseni Kanada, an uncommon Variety of the Kanada Group, originates from Kafi That (सारेगमपधनिसां।सांनिधपमगरेसा॥) and uses the same Notes as the other 'Shuddh ƐT Kanada Ragas like Shahana, Raisa, Mudriki, Kafi (Kanada) and Bagueshree (Kanada).

Its invention has been credited to Husseni who was, according to Sri Brihaspati,* the son of Bakshu (Disciple of Baiju).

A Musician of repute, Bakshu had been under the Patronage of Man Singh Tomar (from 1486 to 1516) and of his son, Vikramajit Singh (1516-1527) until he finally settled in the Court of Bahadur Shah (from 1527 to 1537) So, Bakshu's son, Husseni, also served under Bahadur Shah and then, after the latter's death, under his son, Mahmood II who, along with his Chief Minister, Darya Khan, was a Music Lover and a Great Patron of the Arts which flourished during his Reign.

One may therefore wonder how come such a Raga, which had been given a Specific Form by its XVIth. Century Creator, is today described in four different Versions by the Scholars... . Such occurence, quite frequent in Raga Sangeet, tends to demonstrate once more that the Ragas have, in time, undergone so many Changes that their Original Form is often lost or very different from their present one. Such Phenomena greatly complicates the Study as it compels us to examine all their Varieties and often leads to 'Type Clashes' between Ragas, an ultimately confusing affair.

Husseni Kanada has been described by R.N.A., Pt.V.R.P. and J.Shah who gave four possible Versions of the Raga. Moreover, it has also been sung on L.P. Records by Mohamad Hussen Khan and Sharafat Hussen Khan.

We shall attempt to analyse their respective Types in order to determine which Version(s) is (are) the most logical one(s) in regard to its Identity - taken in the context of the other 'Shuddh ƐT'Kanada Ragas.

Note: Brihaspati/Sulochna, 'Khusro Tansen tatha anya Kalakar'

R.N.A. did not give any Composition or Vistar and his Description is so succinct that it does not give us an idea of its Movements. Suffice to say that he mentions (according to the Texts) a Sampurna-Sadav Variety in which नी is Varjit in Avaroh and a Sampurna Variety whose Aroh-Avaroh are: सारेगमप धनी सां। सांनी धप, गमरेसा॥

Pt.V.R.P.'s Description and three Compositions are much more explicit than R.N.A.'s vague outline.

He says that its Vadi-Samvadi are प - सा, that it is to be Performed during the Second Prahar of the Night, that it has a Bahar Element which brings it close to Shahana and that: सारे ^{म}गम, मप धनीप, सां धनीप, मप धनीप, मपगमरेसा ॥ will keep it distinct from (his) Mudriki Kanada.

He gave five lines of Alap:

1- सानीरेसा, ^{म}गमरेसा, मम रेसा रेसानी धनीरेसा।

2- सानी धनीरेसा, साम; प ^{म}गमरेसा, सानीरेसा।

3- सा ^{म}ग ^{म}गम, मप, मप धनीप, नीनी प म प ^{म}गमरेसा।

4- ममम, नीप मग, म धनी सां, धा नी सांनीप, धनीप ^{म}ग ^{म}गम, नीप ^{म}गम, रे सारेसा।

5- ग म धा नीसानी प म ग म धा नीसांऽनी, नीरेसां, $^{गं}$गंमंरेंसां, नीसांनीनीप, म प नी प- ^{म}गमरेसा, साऽनी, धनीरेसा॥

However, his Husseni Kanada does not appeal to me because it is made-up of so many Phrases borrowed from other Ragas that, as a result, it does not give us any clear Picture of its Identity:

धनीरेसा - सानी धनीरेसा - गम धनी सां - म धनीसां ॥ show Bagueshree and are also taken in Bagueshree-Kanada.

सा ^{म}ग ^{म}गम, मप is taken from Suha.

साम, प ^{म}गमरेसा - ममम नी प मग म । indicate Bahar which is dominant in his Version.

धनीप । is a Basic Shahana Phrase found in all the Kanada Ragas using Vakra धा in Avaroh.

नीप मपं ^{म}गमरेसा । is common to all the Kanada Ragas.

Pt.V.R.P.'s Husseni Kanada, as a Mixture of Bahar, Bagueshree, Suha, Shahana and Kanada, does not possess any Phrase or peculiarity of its own which would immediately set him apart from its Kanada Neighbours and that is why we reject this 'unclear' Type.

We come now to the Study of J.Shah's well described two Versions of Husseni Kanada (i-Shuddh ध Prakar & ii-Both ध Prakar) which are the most acceptable although each of them have the option to be Performed, with some differences, either in Mandra & Madhya Sthana or in Madhya & Tar Saptak.

As Sharafat Hussain Khan and Mohamad Hussain Khans' renderings of Husseni Kanada are belonging to the Mandra/Madhya and Madhya/Tar Saptak Prakars of the Shuddh ध Type respectively, we shall naturally include them in the present Study.

I - Husseni Kanada (Shuddh ध Prakar)

i- Mandra & Madhya Saptak Prakar:

This is the most 'Accepted' Version of Husseni which has appealed to the Scholars and Artists (among which Dr.K.C.G., J.Shah, Dr.L.M.M. and Sharafat Hussain Khan), because it has a definite Originality and Identity of its own which distinguishes it from the other Kanada Ragas.

Its Form can be reduced to the simple Formula:

'Darbari with Shuddh ध , in Mandra & Madhya Saptak'

J.Shah described it as a Sampurna Jati Raga of a Ghambir Nature, having for Vadi-Samvadi: रे - प (like in Darbari) or सा - प ; that it was to be Performed during the Third Prahar of the Night (i.e. around Midnight) and that its Characteristic Movements were:

रे - रे - सारेनीसा - ध - नी - पधनीसा - मपधनीसा - रे - सारेगमा - नीसारेध - नी - पधनीसा - रे

According to him, ग and ध are taken straight in Aroh although ध may well be dropped in Antra : (मपधनीसां) or मपनीसां / मपसां and, in Avaroh, ध is mostly omitted (नीप) or taken in a Vakra Fashion in a धनीप Combination. He rightly explains that if Madhya Saptak ध is taken too often in Avaroh in the धनीप and नीधनीप Phrases, Husseni would get mixed-up with Shahana and that is why he prefers to render it weak in Avaroh. Actually, ध is very proeminent in the Mandra Sthana and looses

of its importance in the Madhya Saptak.

At last, a very interesting Feature of J.Shah's Husseni Kanada is in his occasional use of सारेग, सा , a Kafi Phrase (see, Pt.V.N.B.: II, Vistars p.495: (1) सा, रेरेग, सा, रेप , (2) नीसारेग, सा, रेप , (5) सा, रेग, सा, रेप ॥) which is also found in Barwa : सा, रेग, सा and, although taken in a different way, in Desi: सानी रेसा रेग सारे नीसा ॥ . However, he mostly uses the Kanada Phrase with Vakra ग in Avaroh: सा रे ^{म}ग मरे सा॥

Comparing J.Shah's Version with Sharafat's Husseni Kanada, I find that, if the Spirit and general Movements are the same, there are nevertheless, a few differences of Note-Combinations which deserve to be pointed-out: While J.Shah has occasionally taken सारे, ग, मप in a Straight Arohi Fashion, Sharafat has always cut the Purvang in two separate Movements: In Aroh, Phrases go up to ग and then, invariably return in a Vakra Avarohi Fashion to सा : सा रे ^{म}ग मरे सा . When प is to be taken, it is done in a Separate Phrase with प either as a Graha:

सा रे ^{म}ग मरे सा । प^{म}ग मरे सा or in a साप or रेप Combination (the last also used by J.Shah):

सा रे ^{म}ग मरे सा, नी सारे ध- $^{सा}$नी सा । साप ^{म}ग मरे सा ॥ रे(प) ^{म}ग मरे सा ॥

Sharafat, like J.Shah, has used ध extensively in the Aroh of the Mandra Mandra Sthana in the धनीसा , पधनीसा , मपधनीसा Combinations. However, in Madhya Saptak and in the difference of the latter, he has usually omitted ध in the पसां or मनीसां Combinations although it came once or twice in Fast Tans. In Avaroh, while returning from Tar सां, he rendered ध Varjit in the सांनीप or सांप Combinations and only used it occasionally as a Fast Moving Grace-Note around प : म प मपधपमप ^{म}ग . Therefore, the नीधनीप and धनीप beeing never stressed, Shahana is not visible in his Version which retains its Originality. While going to the Mandra Sthana, ध is taken from रे : नी, सारे ध--नी, सा unless it is altogether dropped in the Phrase नीसारे प--ध--नी$^{सा}$नी सा which he took a number of times.

But, before going further, let us remember that the मपधनीसां which is basically a Kafi Phrase, should not be taken in Shahana as it is simultaneously, in Madhya Saptak a Characteristic Phrase of Raisa Kanada and,

in Mandra Sthana, the Identifying Phrase of this Prakar of Husseni Kanada. Moreover, Dr.K.C.G. remarks that the Mandra मपधनीसा is actually a Barwa Feature found in Husseni Kanada.

Beeing Lower Octave based, he never spent much time in the Utterang; However, whenever he went to Tar सां, he quickly returned in Avarohi Phrases and the omission of ध in Aroh-Avaroh was bringing it close to Naiki and Suha: मप सां / मपनीसां / मपनीप सां and सां पनीप / सांनीप ॥. Moreover, he once took a Combination which indicated Desi:

प पनीप सां--रेंरेंसां--रें नीसां प धमप मग मरे सा ॥ (although the प धमप Combination was there only as a Fast Grace and could be understood as:
प नीमप मग ॥).

Dr.K.C.G. explains that Sharafat's Avarohs sometimes indicate a Patmanjari Way:

मप सां, रेंसां, पं, रेंसा । मप सां, रेंसां प, सारे सा, प, ध, नी, सा ॥

However, after listening attentively to the Recording several times, I never found the aforesaid Combinations so frankly taken - but the Characteristic Patmanjari Way was present in the dominance of सां, प, सा Notes taken in fast moving Avarohi Kanada Ways:

मप सां, नीप गमरे सा । सां, प गमरे सा । सां नीप गमरे सा ॥

In conclusion, this Mandra & Madhya Sthana Version has a definite Aesthetical charm of its own which is enhanced by its Clarity of Form.

Sharafat Hussain Khan's Teental Composition outline is given below:

X				2				0				3			
				Sthaye:											
						सा	रे	ग	म	रे	सा	-	नी,	सा	रे
नीध	-	-सा	नी	सा	-	सा	रे	ग	म	रे	सा	-	नी,	सा	रे
नीध	-	-सा	नी	ध	धनी	सा	-	-	-	-	-	-	-	-	मप
ध	सानी	साध	नी	सा	-	-	सा	रे	(प)	ग	मरे	सा	-नी	सा	सारे
ध	-	-	म	प	ध	-	नी	सा	-नीध	नीध		नी	सा	-	सा
प	मनीपमप	मग	म	रे	रे	सा	-	-	प	ध	नी	सा	-	-	सा
मग	मरे	-	सा	-	नी										

Chalan:

रेरेसानीसा, नीसारे मग मरे सा, नीसा, नीसारे ध सानी सा, म---प---ध---नी---सा,

रे सारे मग म रे सा, नीसारे प, ध सानी सानीसा, मध मग रेसा, प, ध, नी, सा

नीसा, नीसारे ध नीध--- म, प नीध सानी सा, रेप मप मपधधपमप मग मरे सा, रेरे मगमरे सा।

मप नीध सां, सां, (प) मग मरे सा, मप सां, रेंरेंसां, रें नीसां, (प) मग मरेसा, (सा) नीध नी सा॥

ii - Madhya & Tar Saptak Prakar:

This Version of Husseni, briefly described by J.Shah and Sung by by Mohamad Hussain Khan, is much more confusing than its Mandra counterpart because ध (Madhya Saptak) is stressed - to such an extend - that it practically gets undissociable from Shahana: Indeed, not only is ध taken in its Avarohi Vakra Fashion: धनीप / नीधनीप but it is also used in सा नीधनीधनीधनीध नीप॥ and in a Straight Arohi Phrase पधनीसां taken in such a manner - as a Fast Grace - that it could also be incorporated in Shahana as found in some Bandish although it is considered unorthodox.

It will also sound like Raisa Kanada because of the free use of ध in Shahana Ways as well as in पधनीसा ;Moreover,, because of its use of म, it will not only be close to Shahana in which the Bahar Element is strong, but also to Bagueshree Kanada and at last, by making प proeminent, it will also get confused with Kafi Kanada...What a Program ! In this regard, I personally feel that it is better not to attempt it and it is only for the sake of Understanding and Classification that the Composition and general Chalan of Mohamad Hussain Khan is given below:

Sthaye:

X				2				0				3			
								ध	धनी	प	प	-	प	म	प
धनी	सां	नी	पप	म	मपनीप	मग	म	म	म	रे	सा	रे	-	सा	-
रे	रे	प	प	म	मपनीप	मग	म								

X				2				0				3			
					Antra:			म	प	ध	नी॒	सां	सां	सां	-
सां	-	रें	सां	ध	नी॒	प	-	ध	ध	ध	ध	नी॒	प	म	प
ध	नी॒सां	नी॒	प	म	मपनी॒प	ग॒म	म								

Chalan:

सा, (सां) ध़--नी़॒--प़, म़ध़-नी़॒प़, $^{\text{सा}}$नी़॒ $^{\text{सा}}$नी़॒सा। $^{\text{रे}}$सारे ^{म}ग॒ ~ मरे (सा)। ग॒मधनी॒सां ध नी॒सां धनी॒प, मप नी॒नी॒पमप ^{म}ग॒ मरे सारे $^{\text{सा}}$नी़॒सा। ^{म}ग॒ ~ मरे सारे—सा। रेसा साध-----ध--- धनी॒सां नी॒धनी॒प म पमप मनी॒नी॒पमप ^{म}ग॒ ~ म ^{म}धनी॒सां नी॒प ^{म}ग॒ म रेसारे सा। सां ध-- ध नी॒ध सांनी॒धनी॒ प (प) ^{म}ग॒ - म - प - ध नी॒ रेंसां, नी॒नी॒पमप ग॒ मरे सारे सा। ^{म}ग॒ म ध ---प, (प)ग॒ म ध $^{\text{नी}}$प, $^{\text{नी}}$सा रेग॒ ~ म ध नी॒सां नी॒धनी॒ प, मपधनी॒रें धनी॒रें सां धनी॒(सां) धनी॒प, मप--ग॒मध $^{\text{नी}}$-प, मप ^{म}ग॒ मरे $^{\text{सा}}$रें सा॥

II - Husseni Kanada (both ध Prakar)

This Version of Husseni Kanada in which both ध are taken has only been Described by **J.Shah** who subdivised it into two Prakars - according to their Sthanas - like for the Shuddh ध Prakar.

Here again, the Madhya-Tar Saptak Prakar is a bit different than its Lower Octave counterpart in the sense that Adana and Shahana Ways are present. Moreover, Combinations such as:

मप, ध॒, ध॒, नी॒, ध॒, सां । ध॒, ध॒, सां । मपध॒नी॒सां । मपधनी॒धसां ॥ are taken in which धसां Sangati (Shuddh or Komal) is used several times.

This Upper Octave Version is not so appealing and, agreeing with Dr.K.C.G., we shall only consider as the (second) 'Accepted Type', the Lower Octave Version because its Formula is quite Clear and unequivocal:

'Darbari with two ध in Mandra and Madhya Saptak'

The percentage and amount of Shuddh/Komal ध is left to the Imagination of the Artist who, contrary to the Rule, may use Shuddh and Komal ध in Aroh and Avaroh both.

The possibility of mixing such a Version with other Kanada Prakars using both ध, compel us to review them rapidly:

1- A Variety of Kafi Kanada using both ध, mentioned by J. Shah, but without any Description or Composition. (Could it be similar to R. Waze's Bans Kanada ?)

2- Gunji Kanada (both ध Prakar), described by J. Shah as a Mixture of Malgunji (रेनी, सारेग, म।) [I would call it a Devgandhar Phrase] & Adana in Utterang (मपधनीसां, धनीमपप।) & Bahar (मधनी सांनी धनीसां,-नीसांरें, सांरेंगंरेंसां, नीसां, नीप, मप॥) favoured by Pt. Vishnu Digambarji. Pakad: रेनी, सा, रेग, म, प, मध, नी, सां, नी धनी सांरेंगं, रेंसां, नीप, मप, ग, म, रेसा, रेनी-सारेग, म ॥ . But, as it uses both ग-ध and नी, confusion does not arise.

3- Jayant Kanada (both ध Prakar) which is Jaijaiwanti in Kanada. J. Shah's Pakad is: सा, धनी, रे, गरे, नी, सा, ध, नीप, रे, गमग, ग, मरे, सा ॥. Here again, it use of the two ग-ध-नी distinguishes it from Husseni.

4- Bans Kanada (both ध Prakar) is a Mixture of Kafi and Kanada. It can be considered similar to Kafi Kanada with only Komal ध. It has been described by R. Waze as having Shuddh ध in Mandra and Komal ध in Utterang but, in actual practice, he only used Komal ध in his Vistars and took Shuddh ध only once, in Mandra, in his Ektal Composition. So, because of the dominance of Komal ध and of its Kafi Movements, it remains distinct of Husseni Kanada.

5- Kanada Bahar, described by Pt. V. B. P., uses both ध and नी. Its Vadi-Samvadi are म - सा. Its Chalan is of Bahar to which is added धनीप धनीसां and सांधनीप which show Kanada. It moves mainly in Utterang.
Aroh-Avaroh: साम, मप, मगम, नीधनीसां। रेंनीसां सांधनीप मप ग मरे सा ॥
Pakad: नीसांरेंनीसां नीध-नीध नीप, मप, नी प म ग म ॥. Because of its Bahar dominance, it cannot get mixed-up with Husseni.

6- Kanada Malhar, described by Pt.V.R.P., uses both ध - नी. Its Vadi-Samvadi are रे - प and it is supposed to be a Mixture of Kanada in Purvang and Malhar in Utterang. However, I find that, although Kanada is always evident in Mandra and Miyan Malhar in Madhya Tar Sthana, some Compositions and Tans also use नी धानीप while returning from Tar सा. It looks to me very similar to Mira Ki Malhar and must be kept Kanada dominant to set it apart from the latter. Swarup: सानीसा-रेसा नीध नीधानीप, मपा, नीरेसा, सारे मग मगमरेसा, मरेप, नीमप मग मग, मरेप, नी नी-पप, मपनी-धनीसां, सां रेंनी सांध नीम प, मग मरे सा॥ . Anyhow, it is different in Spirit than Husseni.

So, as there is no 'Type-clash' between these Ragas and this Version of Husseni - i.e. a Darbari with two ध moving in the Lower Region - we recognise this Type which has, like Mira Ki Malhar (i.e. Miyan Malhar with two ध), an Originality and Aesthetic appeal of its own.

In Conclusion, we have accepted the Mandra-Madhya Saptak Versions of Husseni Kanada, Performed in a Darbari Spirit with only Shuddh ध or both.

Chalan:

सा, नीसा, रे, ध, नीध नीध नीप, म, प, नीध~नीरे सा। रे सा रे मग~मरे सा, रे ध
सा नीसा, नीध नीध नीसा। म, प, ध, नीसा, नीसा नीसारे प ध नी रे सा।
रे मग मरे सा, (प) मग मरे सा, नीसा (सा) ध--नीप, म, म प, मप नीनीपमप नीध
~नीप, नीध सानी सा। रे (प) मग मरे सा। म प, नीनीपमप नीध नीधानीप सां
रेंसां, प मधपमप मग~नीप मग म रेसारे सा, रे ध सानीसा नीध नीध नीप, ध, नी, सा॥

References:

Pt.V.R.P.	VI, 1o3	
J.Shah	273	(ध Prakar)
' '	280	(both ध Prakar)
R.N.A.	I, 318	

L.P.Records:
Mohamad Hussain Khan, ECSD 2442 (12')
Sharafat Hussain Khan, ECLD 2495 (07')

1- both ध Kanada Prakars: J.Shah, p.11-14
2- Gunji Kanada, J.Shah, p.79
3- Jayant Kanada, J.Shah, p.91
4- Bans Kanada, R.Waze, I, 61
5- Kanada Bahar, Pt.V.R.P., VII, p.95
6- Kanada Malhar, Pt.V.R.P., VI, 107

MUDRIKI KANADA

Raga Mudriki Kanada, a very rare Variety of the Kanada Group, comes from Kafi That (सारेगमपधानीसां। सांनीधापमगरेसा ॥) and has been described by Pt.V.R.P., J.Shah, B.S.R. and R.N.A. who gave two Compositions of his Ustad, Mohamad Ali Khan.

Although I was not able to trace out Mudriki Kanada in the Hindi Version of Pt.V.N.B.'s Sangeet Shastras, J.Shah tells us that he mentioned it in the Original Marathi Edition.

Beeing a very uncommon Raga, it has been attributed different Forms by the above-mentioned Scholars at the exception of B.S.R. who reviewed Pt.V.R.P. and R.N.A.'s Types and of J.Shah whose Second Prakar is taken from R.N.A..

Therefore, apart from Pt.V.N.B.'s obsolete Version, three Types of Mudriki Kanada are to be studied although, as we shall see, Pt.V.R.P.'s Version beeing more confusing and leading to 'Type-clashes' with other Kanada Ragas, only J.Shah's First Prakar will be retained as the 'Accepted Type' or R.N.A.'s in second position.

I - Pt.V.N.B.'s Version

(cited by J.Shah as found in Marathi Edition of Sangget Shastra Vol.IV, p.781).

' नीसा, नीधानी, नीसा, नीसारेसा, नीसा, सा प, मप, म गमगमग, म गमरे, सा, नीसा, पधानीसा, रे, सा ॥ '

According to J.Shah, Pt.V.N.B. wrote down the Swarup of what an Artist had Sung but, as he did not give any further explanation or elaboration about this peculiar Version, it may be assumed that it is an obsolete Type.

II -Pt.V.R.P.'s Version

' साऽनीरेसा, रे म रे म रेसा, नी धानी सा, म ग म गमरेसा, साम, मप, मप मपधा म ग म ग, मरेसा, म, गमनीधानीसां, सांनीसांरेंसां, सां नीधाप, मपधा म ग म ग, म रेसा ॥ '

His Chalan is confusing as he himself acknowledges that साम shows

Bahar and that the use of धा brings in a Shahana Way. Moreover, despite सा ^{म}रे ^{म}रे ^{ग}रे सा and मपधा ^{म}ग॒ ^{म}ग॒ मरे सा | which are his Characteristic Combinations and सांनी॒धाप | ग॒मनी॒धानी॒सां || which are supposed to set it apart from Shahana and Husseni Kanada, ...he did not mention that the most obvious resemblance of such a Type of Mudriki is with Bagueshree Kanada, also called Pancham Bagueshree.

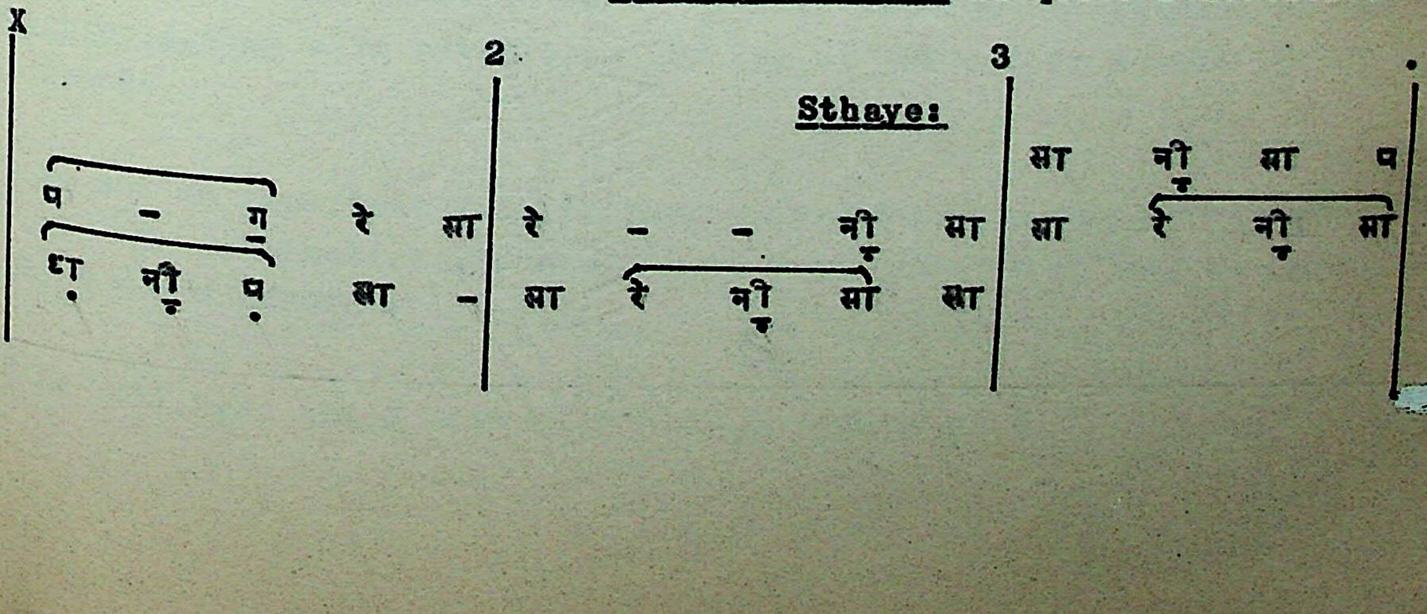
साम of Bahar is also found in Bagueshree (सामग॒रेसा | सामग॒मधानी॒सां ||). Moreover,, the मपधा ^{म}ग॒ which he considers as an Identifying Phrase of Mudriki, is a Pure Bagueshree Feature and ग॒मनी॒धानी॒सां is close to the Bagueshree ग॒मधानी॒सां and to the Bahar ग॒मनी॒धानीसां ||. At last, the सांनी॒धाप Combination is also found in Pancham Bagueshree (i.e. Bagueshree Kanada) and in Kafi Kanada so we cannot consider it as a Specific Mudriki Feature..

Therefore, when to this already 'Bagueshree dominant 'Version is added Vakra ग॒ (ग॒मरे) to show Kanada, such a Mudriki becomes so closely entangled with Bagueshree Kanada that I prefer to reject it in order to avoid confusion.

III - R.N.A.'s Version (also described by J. Shah [Second Prakar])

The Study of the Compositions allow us to determine the Ways of the Notes and the Movements of the Raga.

In this regard, the Dhamar of Mohamad Ali Khan is quite instructive:


X
2
3
Sthaye:
सा नी॒ सा प
प - ग॒ रे सा | रे - - नी॒ सा | सा रे नी॒ सा
धा नी॒ प सा - | सा रे नी॒ सां सा

X					2					3			
								Antra:					
										म	म	प	प
प	म	धा	नी॒	प	प	प	प	म	-	प	-	नी॒	प
म	ग॒	-	$^{\text{सा}}$नी़	$^{\text{ग॒}}$सा	^{म}ग॒	^{म}ग॒	प	-	प	प	-	प	-
प	-	-	रें	-	सांरें	-	$^{\text{मं}}$गं॒	$^{\text{मं}}$गं॒	रें	सां	रें	सां	नी॒
रें	सां	-	म	ग॒	रे	सा	रे	-	सा				

In this Composition, the usage of धा is quite restricted because प सां प रें (and पनी॒सां) are taken in Aroh, while in Avaroh, mainly नी॒प is used. Therefore, धा only comes in an occasional धानी॒प Combination which has been a bit more used by J.Shah: धानी॒प | मधा नी॒प | मधानी॒प | सा, धा़, नी़, प़ || but, anyhow, धा is never stressed as in Shahana, Raisa and Husseni.

The Note रे is also relatively weak because it only comes in Avaroh or in 'Turning Phrases': ग॒ रे सा | रे नी़ सा | ;Moreover, it is omitted in the Combinations सामप | or सा^{म}ग॒ | .But, in Antra, the प रें सांरें $^{\text{मं}}$गं॒$^{\text{मं}}$गं॒ रेंसां Phrase gives it more importance.

In Aroh, the Note ग॒ is taken in a Pure Devsakh Fashion in the Phrase: नी़ सा ^{म}ग॒ ^{म}ग॒ प or ^{म}ग॒ प | and, in Avaroh, it is mainly taken in a Straight Manner: ग॒ रे सा | म ग॒ रे सा | or approached from प: प ग॒ in a Dhanashree Fashion. Therefore, in order to keep the Raga distinct of Dhanashree and Bagueshree, J.Shah also advertises the use of Vakra ग॒ in Avaroh (ग॒मरे) to show Kanada.

म is not an important Note in that Composition because of the साप गप and पग॒ Combinations. However, it is Graha in मग॒रेसा | and in the Antra: म म प प मधानी॒प || .

प is Vadi, Nyas and a Note of paramount importance.

At last, let us review the General Characteristics of this Version, as given by J. Shah:

Vadi : प
Samvadi: सा
Jati : Sadav-Sampurna (ध Varjit in Aroh)
Aroh : सा, नीसा, रेग, रेसा, नीसा, ग, प, मध, नीप, सां ॥
Avaroh : सांनी सांध, नीध, मप, ग, प, मगरे सा ॥
Pakad : नीसा, ध, नीप, सा, नीसा, ग, प, मधनीप, ग, रेमगरेसा, नीसा, साप, ग, मरे, सा ॥
Performing Time: Third Prahar of the Night (around Midnight)

In conclusion, such a Version of Mudriki Kanada as a Mixture of Dev-Sakh and Dhanashree in which an occasional धनीप and गमरे have been added, is an acceptable Type although I personally much prefer J. Shah's (First) Prakar which we shall examine presently.

IV - J. Shah's Version (Agra Gharana)

This Agra Gharana Type of Mudriki Kanada which I consider as 'Accepted Version', has been described by J. Shah as a Mixture of Naiki, Sughrai and Shahana.

Its Identifying Phrase: साध, धनीप, मप, रेमरेप ॥ is sufficient to set it apart from all other Kanada Ragas:
While साध, धनीप is a Pure Shahana Feature (although it is also found in the Madhya-Tar Sthana Shuddh ध Prakar of Husseni and in some rare Sughrai Bandishs), the रेमरेप Combination, indicative of Sarang and Malhar, gives it a totally Original Colour as it is not found in the other Kanada sub-Varieties, especially when combined with the साध धनीप Phrase.

Regarding the usage of ध which has been borrowed from Shahana and which is therefore, only taken in Avaroh, it is important to keep in mind that it is quantitatively and qualitatively much less used in Mudriki than in Shahana, Raisa and Husseni. Indeed, it only comes at times, in the

सा ध, धनि॒प । (सा, ध, नि॒प । सां ध, धनि॒प ॥) Phrase but,the Main Chalan is of Sughrai and Naiki because of the Straight Purwang in Aroh: सा रे ^{म}ग॒,- म प । ,of the Vakra ग॒ in Avaroh: ^{म}ग॒ मरे सा । and of the common Arohi-Avarohi Ways in Utterang: मप सां । मपनि॒ सां । सांनि॒प । सां पनि॒प ॥ .

Moreover,as the रेप (Malhar) Combination of Naiki is also present in Mudriki which does not use the Sarang Dominance of Sughrai (:नीसारेमपनी- सां रेंसांनि॒पमरे सा रे ^{म}ग॒ मप रे सा ॥),we can say that it is even closer to Naiki.

In this respect,Dr.K.C.G. remarks that Mudriki is,in Spirit, 'half-way' between Naiki and Sughrai because it is of a less Serious Nature than the Former and less'Light' than the Latter.

The Form of Mudriki may be reduced to the simple Formula:
'Naiki/Sughrai occasional साधध, धनि॒प and मप, रेमरेप'

Following J.Shah,its Characteristic Features are:

Vadi : प
Samvadi: सा
Jati : Sadav-Sampurna (ध Varjit in Aroh)
Aroh : सारे^{म}ग॒, मप, ग॒मरेसा, धध, नि॒प, मप, नीसां॥
Avaroh : सां, पनि॒प, मप, रेमरेप, मप, ग॒, मरे, सा॥
Pakad : सा, ध, ध, नि॒प, मप, रेमरेप, मप, ग॒, मरे, सा॥
Performing Time: Third Prahar of the Night.

At last,let us quickly analyse the Ways of its Notes:

रे is taken in Aroh, - in a Naiki/Sughrai Way: सा रे ^{म}ग॒ । and is not omitted in a सा^{म}ग॒ । Combination Characteristic of Suha,but in the occasional साधध .It is also more stressed and Graha in the रेमरेप Phrase.In Avaroh,it is reached from म because of Vakra ग॒: ^{प}ग॒ मरे सा ॥ .

ग॒ is taken Straight in Aroh: सा रे ^{म}ग॒ । सा रे ^{म}ग॒ , म प ॥ and Vakra in Avaroh: ग॒मरे । .However,it is omitted in the Shahana साधध and in the रेमरेप । Combination which brings in a Sarang Element which is also visible in Sughrai (i.e. सारेमप... but,some Bandishs also use रेसा मरे पम नि॒प सां ॥ which is more Characteristic of Devsakh.)

म is a well-established Note in Aroh and Avaroh: मप, मनीप, ^{म}ग, मरे, रेमरेप ॥.

प Vadi is a Nyas and a Major Note: सा रे ^{म}ग, मप, मनीप, नीमप, मप सां, पनीप, मप, रेमरेप, सां धा, नीप ॥.

धा is sparingly used and only in a Vakra Avarohi Fashion: सां धा, नीप। सां, धानीप । सा, धा, नीप ॥. It is also very often dropped in सां पनीप and सांनीप ॥.

नी is either taken or dropped in Aroh-Avaroh: पनीसां , प सां and सांनीप सां प(नीप) । सां धा नीप ।. However, it is an important Note because of the नीप Combination, Characteristic of Kanada. At last, Shuddh नी, like in most of the Kanada Ragas, may be taken at times, in Aroh, especially in Antra.

In conclusion, of all the Mudriki Prakars Studied, this Agra Gharana Version outshines the others because of its simplicity and clarity of Form.

Mudriki, also called Mudrik or 'Mangala Kanada' by B.S.R. is to Naiki what Devsakh is to Suha : that is - nothing than an alteration or an offspring of the Main Form.

Chalan:

सा, नीसा, नीप - सा, रे रे^{म}ग मरे सा, साधा-, नीप, रेमरे(प)^{म}ग-म रे सा, सारे^{म}ग मरे सा-धा, नीप , पसा नीपमप सा । सा रे ^{म}ग , म मप , रेम रेप , मप मनीप नी मप , (प)^{म}ग म रेसारे सा । सां धा, धा, नीप , मप, रेमरेप, नी^{म}ग मपनीपमप^{म}ग~मरे सा । मप सां नीसां, नीसांरें सांरें$^{मं}$गं--मंरें सां प$^{नी}$प , धानीप, मप रेमरेप, मप (प)^{म}ग मरे सा । सां धा, धा नीप, मप , रेमरे(प)^{म}ग मरे सा ॥

References:

Pt.V.R.P.	VI, 99
R.N.A.	II, 211-212
J.Shah	(Agra Gharana Prakar): 289 & 2nd.Prakar: 297.
B.S.R.	III, 162.

- COMPARATIVE CHARTS OF SHAHANA, RAISA, HUSSENI & MUDRIKI KANADA -

I - POINTS OF RESEMBLANCE

1 - They all come from Kafi That (सारेग॒मपधनी॒सां । सांनी॒धपमग॒रेसा ॥).

2 - They all are Kanada Varieties.

3 - They all take Komal ग॒ with a Grace of म in Aroh: ^{म}ग॒ and in a Vakra Fashion in Avaroh: ^{म}ग॒ मरे । .

4 - They all use the Kanada नी॒प Combination.

5 - They may also use Shuddh नी in Aroh, especially in Antra.

6 - They all use the same 'Basic' Kanada Avaroh: सां नी॒प मप ^{म}ग॒ मरे सा ॥

7 - They all use Shuddh ध .

8 - They all are Performed at Night (Second or Third Prahar of the Night).

II - BASIC FORMS

Shahana : साम (प) ^{म}ग॒ म $^{नी॒}$ध — $^{नी॒}$ध $^{नी॒}$ध नी॒ प । साध $^{नी॒}$ध $^{नी॒}$ध नी॒ प ,
धप मप सां नी॒धनी॒प म प मपनी॒प ^{म}ग॒ म $^{सा}$रे सा ॥

Raisa : सा रे ^{म}ग॒ म प, प ध नी॒ सां । सां नी॒प ,(सां ^{प}नी॒प, सां धनी॒प, सां $^{नी॒}$ध-
नी॒प), म प ^{म}ग॒ मरे सा ॥

Husseni : सा रे ^{म}ग॒ मरे सा, नि̣॒ सारे ध̣ $^{सा}$नि̣॒ सा, म̣ प̣ ध̣ नि̣॒ सा, प ^{म}ग॒ म रे सा ॥

Mudriki : सा रे ^{म}ग॒ ~ म प, ^{म}ग॒ मरे सा, साध, ध नी॒प, मप रेम रेप, मनी॒प ^{म}ग॒ मरे सा ॥

III - POINTS OF DIFFERENCE

No.	Points of Comparison	SHAHANA	RAISA	HUSSENI	MUDRIKI
1	Vadi-Samvadi	प – सा	प – सा	रे – प or सा – प	प – सा
2	Jati (accepted Type)	Sadav-Sampurna	Sampurna	Sampurna	Sadav-Sampurna
3	Characteristic Phrases (acc.Type)	साध, $^{नी}$ध $^{नी}$ध नी॒प, धम प सां, $^{नी}$धनी॒प, म(प) ^{म}ग॒ मरे सा। साम मप ^{म}ग॒ म ध--धनी॒प	सारे ^{म}ग॒ मप, धनी॒सां, नी॒प, (धनी॒प, नी॒ध-नी॒प), मप ^{म}ग॒ मरे सा॥	सारे ^{म}ग॒ मरे सा, नी̣ सारे ध̣ $^{सा}$नी̣ सा। म̣, प̣, ध̣, नी̣, सा, प ^{म}ग॒ मरे सा, रे प̣, ध̣, $^{सा}$नी̣, सा॥	सारे ^{म}ग॒, मप, साध, धनी॒प, रेम रेप, नी॒नी॒ पप (प) ^{म}ग॒— मरे सा॥
		सां, नी॒धनी॒प, धम प सां॥	सारे ^{म}ग॒मप, पध नी॒सां॥		साध, धनी॒प, रेम रेप॥
4	Nyas	प and temporary on म – ध	प	सा – प temporary on ग॒ & ध̣	प
5	Purvang: Arohi Ways	सामप ^{म}ग॒ मध। साध $^{नी}$ध $^{नी}$ध नी॒प। Very rarely: सारे ^{म}ग॒ मरे सा।	सा रे ^{म}ग॒ म प।	सारे ^{म}ग॒ मरे सा, सा, प ^{म}ग॒ मरे सा। रे(प) ^{म}ग॒~ मरे सा॥	सारे ^{म}ग॒ म प। सा, मप रेम रेप
6	Purvang: Avarohi Ways	प ^{म}ग॒ मरे सा। (प ^{म}ग॒ म $^{सा}$रे सा) common	प ^{म}ग॒ मरे सा। common	प ^{म}ग॒ मरे सा। common	प ^{म}ग॒ मरे सा। common
7	Utterang: Arohi Ways	धम प सां। (नी॒पनीसां)	प ध नी॒ सां, (मपसां, मपनी॒पसां, मपनीसा, पनी॒पनी सां॥	मप सां, मपनी॒सां, मपनी॒-प सां॥	पनी॒सां, प सां पनीसां, पसां-नीसां॥

No.	Points of Comparison	SHAHANA	RAISA	HUSSENI	MUDRIKI
8	Utterang: Avarohi Ways	सां नीध नीध नीप। (सां नीधनीप, सां धनीप, सां नी प, सां मनीप ॥).	सां नीप। सां धनीप। सां नीधनीप।	सां नीप। सां मनीप। rarely धनीप।	सां नीप। सां पनीप। सां धनीप।
9	Ways of ध	**Basic:** नीधनीप साध, नीध नीध-नीप। धनीप। धन प सां।	म ध नी सां। ध नीप। नीधनीप।	रे ध, ध नी सा। धपमपधप मग।	साध, धनीप, सां धनीप।
10	Prakars '( )' is Accepted Type.	(1)- साम प मग म-ध---- नीध नीध नीप, धन प सां, नीप मप मग मरे सा साध, नीध नीध-नीप, मप सां, नीध-नीप, (प) मग मरे सा ॥ 2- Agra Gharana similar to (1) plus सारेगमप occasionally.	(1)- सारे मग-म प, प ध नी सां। नीप मप मग मरे सा ॥ 2- R.Waze: ध Varjit. (could be called Dhani-Kanada): रेसा, नीप, रे, सा गग, मम, गमरेसा, नीमप, गमरेसा। मप, नीपसांसां, नीमप, गम, पप, नी, गग, मरेसा ॥	(1)-(Sharafat Hussain Khan) Purwang Pradhan. सारे मग~मरे सा रे ध, नी, सा। म, प, ध, नी, सा। सा, प मग मरे सा रे प, ध, नी, सा ॥ 2-(Mohamad Hussain Khan) Utterang Pradhan, close to Shahana. (3)-both ध: Purwang Pradhan 4- both ध: Utterang Pradhan.	(1)-Agra Gharana:(J. Shah) सारे मग म प, साध, धनीप, मप, रेप रेप ॥ 2-Pt.V.R.P. Mixture of Bahar & Shahana & very close to Bagueshree Kanada (rejected). 3- R.N.A. : Mixture of Devsakh & Dhanashree & occas. धनीप / गमरे : सानीसाप, प, मगरेसारे, सासा नीसारे, धनीप पसासासानीसा सारे (...)नी सागप ॥

No.	Points of Comparison	SHAHANA	RAISA	HUSSENI	MUDRIKI
11	Formula (accepted Type)	denuded Purwang: साम , साध Trend-setter of Shuddh ध Prakars: सां नी̱धनी̱प , धम प सां, धनी̱प सामप ^{म}ग̱म ध---- $^{\text{नी}}$ध $^{\text{नी}}$धनी̱प। साध, $^{\text{नी}}$धनी̱प॥	Liberal Version of Shahana. free use of ध in Aroh: सारेग̱मपधनी̱सां & Kanada in Avaroh: सां, नी̱प ^{म}ग̱ मरे सा॥	Darbari with Shuddh ध ,in Mandra & Madhya Sthana. or same with both ध .	Naiki/Sughrai & साध, धनी̱प & मप , रेम रेप॥
12	Sthana / Pradhan (accepted Type)	Madhya & Tar Sthana.	possible Madhya-Tar Sthana dominance.	Mandra & Madhya Sthana.	possible Madhya Sthana dominance

KAFI KANADA

Raga Kafi Kanada, a Variety of the Kanada Group, comes from Kafi That (सारेगमपधनीसां । सांनीधपमगरेसा ।) and is, as its Name indicates, a Mixture of Kafi and Kanada.

It has been described by most of the Scholars and, everyone agreeing on its General Characteristics, its is fortunately not subject to controversy. However, apart from its 'Established Form', J. Shah has also given Two Compositions on a Rare Komal धा Prakar of Kafi Kanada. which uses धा in a Darbari Way: धनीप , धनीसां । while its General Form is also a Mixture of Kafi Phrases and Kanada Elements (धनीप, गमरे ।). But, as no Description and Vistars are available on this Rare Type, we shall overlook it as well as the most probably Obsolete Two ग Prakar that he also mentioned and restrict ourselves to the Study of its Accepted Form.

Let us first enumerate its Characteristic Features:

Vadi : प
Samvadi: सा
Jati : Sampurna
Aroh : सा, रेग रेसा रे नी धा प, नीप, मपधानीसां ।
Avaroh : सांनीधाप, नीप, ^{म}ग रे, गमरेसा ॥
Performing Time: Second Prahar of the Night

Raga Kafi Kanada, like Kafi, uses both नी (with Komal नी naturally dominant but it is only Performed with Komal ग .

The Movements of the Raga are relatively simple because, as Dr. K. C. G. explains, Kafi Kanada, in the difference of its Kanada Neighbours, has a dominant Kafi Structure to which has been added, here and there, the Kanada Features नीप and गमरे ।.

Moreover, it has one Characteristic Phrase which has been taken by all the Scholars and Artists without exception: रे ग रे सा रे नी धा प
This Phrase is, by itself, sufficient to Identify the Raga whose For-

mula is: 'Kafi & रेगरेसारे नी धप & frequent नीप and more occasional गमरे।'.

R.Jha rightly explains that Kafi Kanada is made-up of an alternance of Kafi and Kanada Phrases but that their arrangement is chiefly left to the imagination of the Artist who must achieve an Aesthetical Blending of the Two Forms.

According to Dr.K.C.G., Kafi Kanada uses extensively the Kanada नीप and the Kafi मगरेसा because सांनीधप and गमरे। are more specific of Bagueshree Kanada. Moreover, Kafi Kanada, beeing Kafi Based, रे is an important Notee of the Raga as well as प .

Although Bagueshree Kanada and Kafi Kanada use the same 'Kafi That Swaras' and that, unavoidably they are bound to share common Combinations, the General Movements of both the Ragas remain distinct because of their respective Bagueshree and Kafi Structures which determine their Spirit.

At last, let us examine the Movements and Ways of the Notes in Kafi-Kanada.

The Note रे , as we have already said, is important in the Raga. It is taken mostly in Kafi Ways in Aroh-Avaroh but also comes in a Kanada Fashion in Avaroh. It is often the Graha of the Characteristic Phrase of Kafi Kanada:

रेग सारे नी ध प । रेगरे सारे नी ध प ॥

and of Kafi Based Combinations:

रेसा, रे ग म प । रे म प ध ग रे । रेमपधसांनीध-- ॥ and रेप of Kafi, a possible Combination which may be present although it is not Characteristic of Kafi Kanada which uses रे नी धप as Identifying Phrase.

In Avaroh, रे may be taken in Kafi Ways : नी प ग रे । प मगरे । मप ^{म}ग रे ॥ or in the Kanada Fashion: म रे । प ^{म}ग मरे सा । प ^{म}ग म $^{सा}$रे, सा ॥

ग is taken in Kafi and Kanada Ways: ग रेग रे सा रे । गरेग मा। रेग रेसा रे । गमप ॥ .In Avaroh, it may be approached from म: ^{म}ग , प: प^{म}ग , ध: मपध ग or नी ग ।, taken Straight in मगरेसा । or in a Vakra Kanada Fashion: ^{म}ग मरे।.

It is also Andolit at times: ग ~ but never as pronounced as in Darbari. It is avoided in रे नी ध प and in the 'Sarang Based' रे म प which comes in a Kafi Way: रेमप नीप मग रे । रेमपधनी ॥

म is a 'Weak' Note in the sense that it just functions as an Anuvadi Swar. No sustained Stoppage is evr done on it although it becomes slightly more important in the रे म प and ग मरे । मग म रे । मग म सारे । म, म प ॥

प Vadi is a Nyas, a Graha and a very Strong Note:
रेग रेसा रे नी ध प -- म प । नीप । नीनीपमप । ग म प । रे ग म प । प सां ।
प नी सां । प नी सां । प ध नी सां । सांनीधप । सां पनीप । सां नीधप मप नीप ।
सा, नीधनीप-सा ॥

ध is taken in a Kafi Way
मपध मग रे । मपधनीसां । सां नीधप । रेगसारे नी ध प । पधसां रेंनी धप ॥
because Kanada is mainly shown by the नीप Combination and not so much by the Vakra ध (धनीप) which is more sparingly taken.

In Aroh, it may also be avoided in प सां । प नी सां । म प नी सां ॥.

While both नी are present, The use of Shuddh नी is restricted to the Aroh and mainly in Antra.

Komal नी is Performed in Kafi and Kanada Ways:
नीप (Kanada & Kafi) । नीधप, पधनीसां, मपधनीसां, धनीरें सां । (Kafi)
नीप मप मग मरे, सां नीप, सां पनीप । (Kanada) and sometimes, it is avoided in पधरें सां । मपधनीध सां ॥.

At last, R.Jha has rightly remarked that the Combination नीप ग is taken in a Kafi Fashion : नीप ग रे । and in a Kanada Way: नीप मग मरे । depending on the ending of the Phrase.

In conclusion, Kafi Kanada, Performed in the Beautiful Kafi Spirit, has a Clear Identity and is also attractive because of its Freedom of Movements and Vastness which may eventually render it a bit more 'Chanchal' than some of its Kanada Neighbours.

Chalan:

सा, नीरे सा, रेग रे सा रे नी--धप म प मप मपधप म प म ग रे, नीधनीप सा, रे मप-

धनीसां, नीध मप म ग रे, रेगम , गमरे सा। नीनीसा, रेगरे, ग म प मप --(प) म ग—

रे ग सा रे नी धप, नी मपमप म गरे, म ग मरे सा। म पसां नीसां, पधनीरें सां, मप(सां),

पधनीसांरेंगंरें -- मं गंमंरेंसां, रेंनीधप धनीसां, नी प, मपधप म ग रे, म गरेगरेसारे नी ध प,

रेमपधनीध, नी मम प म ग मरे सा रे सा नीसा नीसारे सारेग रेगम गमप मपध पधनी

धनीसां नीधपमगरे सा, रे गरे सारे नी धप ध मप नीसांरेंसांनीधप मपधनीधपमग रेग

गमगरेसा-, रेग सारे नी ध प---, म ग म ग मरे सा ॥

References:

Pt.V.R.P.	VI,90	J.Shah	222
Pt.Gune	II,38	R.Jha	II,105
M.Kri.	VII,14	B.S.R.	III,3-4

BAGUESHREE KANADA

Raga Bagueshree Kanada, also called Pancham Bagueshree, is a Variety of the Kanada Group which uses Shuddh ध, Komal ग-नि and therefore, belongs to Kafi That (सारेगमपधनिसां। सांनिधपमगरेसा॥).

While in Bhav Bhatt's Time, that is in the XVI Century, Bagueshree was taken to be a Kanada Raga, it is not so today and the 'Modern' Bagueshree Kanada is a separate Entity. Anyhow, as we do not know what its previous Form was, comparing it with its present one is impossible and we may just assume that what we understand today as 'Bagueshree' is probably quite different of what it was.

Incidentally, Dr.K.C.G. recalls that, in Pt.Balaram Pathak's Gharana, 'Pure' Bagueshree is Performed without any प and that their Bagueshree Kanada corresponds to our 'Bagueshree' that is, with प taken in the Bagueshree Ways and a few very minor differences which could very well be the product of the fertile imagination of the Pandit... .

Bagueshree Kanada, beeing a Gwalior Speciality, has been well Described by Pt.V.R.P. and beautifully Interpreted by Pt.D.V.Paluskar on a L.P.Record. It has also been Detailed by J.Shah.

It is a difficult Raga to Perform because, using the same 'Kafi That Based' Swaras than Shahana, Raisa, Husseni, Mudriki, Kafi Kanada and Kaunsi Kanada (Bagueshree Anga), it is bound to incorporate Elements of these Ragas which all overlap on each other.

Actually, while Raisa and Husseni may well be considered as Shahana off-springs because of their similitude of Form and, while Mudriki (Agra Gharana Prakar) is an alteration of Naiki, the remaining three, i.e. Kafi Kanada, Bagueshree Kanada and Kaunsi Kanada (Bagueshree Anga), are so interlinked that they are a difficult lot to separate...

The complication reaches its peak when, at last, we attempt a comparison of Bagueshree Kanada and Kaunsi Kanada (Bagueshree Anga) because both Ragas, having the same Formula (Mixture of Bagueshree & Kanada), appear to be one and the same. However, the Study of their respective Movements and Compositions reveal differences.

In this regard, three important remarks of Dr.K.C.G. highlight the problem:

1- In the past, Kaunsi Kanada (Bagueshree Anga) was more popular than its Malkauns Anga counterpart and than the more 'modern' Bagueshree Kanada.

2- Nowadays, Kaunsi Kanada has practically become synonymous of Malkauns Anga and the Bagueshree Anga Prakar is on the way to become Obsolete. Similarly, the more 'modern' Bagueshree Kanada, has taken over the Bagueshree Anga Kaunsi but, although both are a Mixture of Bagueshree & Kanada, Bagueshree Kanada is not 'Pure' Bagueshree based (as it contains Elements of Kafi, Sindhura (Kafi) and also resembles Husseni in Purwang) and the 'Bagueshree' Elements are not always so visible in Kaunsi Kanada... .

3- At last, the Percentage of 'Bagueshree' varies in both Ragas and depends on the qualitative and quantitative use of प and ध.

Let us now, Study the General Characteristics of Bagueshree Kanada:

Vadi : म
Samvadi: सा
Jati : Vakra Sampurna
Aroh : सा रे ^{म}ग॒ म प, ग॒ म ध नी॒ सां।
Avaroh : सां नी॒ ध प , म प ^{म}ग॒ म रे सा॥
Performing Time: Third Prahar of the Night (around Midnight)

Pt.V.R.P. has defined Bagueshree Kanada as a Mixture of Kanada in Purwang and Bagueshree in Utterang. While that Formula is basically correct, I do not find it truly representative because it omits the existence of a relatively strong Kafi Element which is quite obvious in Pt.D.V. Paluskar's Rendering. Therefore, as Dr.K.C.G. had remarked, there is more to Bagueshree Kanada than the simple Mixture of the Two... .

The following Study of the Notes and their Movements has been chiefly based on Pt.D.V.Paluskar's Execution which we have accepted as 'Archetype' because, himself a Great Exponent of the Gwalior Gharana, he also

learned from Pt.V.R.P. ,the long standing Disciple of his father,Pt.Vishnu Digambar Paluskar.

From the very beginning and throughout the Performance,the Combination: रेरेसानीसा-नीसा-नीसारे has been repeatedly taken.It is a Characteristic Phrase of Bagueshree Kanada which shows the Kanada Element.However,such Type of Combination and,in a more general manner,the Movements in the Mandra and Madhya Sthana, i.e. between धा and ग are practically common with Husseni Kanada:

Comparing them,we see that they both use सा रे ^{म}ग~ & धा नी सा । in Aroh and Vakra ग in Avaroh.However,while Bagueshree Kanada takes a Bagueshree Utterang: म धा नी सा । ,Husseni does not omit प in Ascent:

म प धा नी सा ॥

Moreover,while the Husseni Way नी सारे धा-$^{सा}$नी सा । may be taken in Bagueshree Kanada,the नी सारे प । is not taken in the latter which will use रेप ग in a Kafi and Naiki Way as we shall see later.At last, while Husseni only uses Vakra ग in Avaroh,Bagueshree Kanada also uses a Kafi based Straight Avaroh रेरे ग रेसा । ^{म}ग रेसा ॥ .So,for all these reasons and because of the obvious Bagueshree Ways of Bagueshree Kanada in Utterang,both Ragas are easily set apart.

In Paluskarji's Composition,Sam has always been taken on प in a peculiar Phrase:

रेरेग , सा , रे प---^{म}ग~ । रे रे ^{म}ग $^{रे}$सा रे प---^{म}ग~ । रे ^{म}ग , $^{सा}$रे प---^{म}ग~ ॥

Analysing that Phrase,I find that,while its basic Structure is of 'Pure' Kafi (see Pt.V.N.B. 'Kafi' Vistars:II,495): नीसारेग, सा, रेप । सारेरे, ग, सा, रेप । सारेरेग, सा, रेप । सा, रेग, सा, रेप ॥ it does not end on प but goes to ग in a long and slow-moving Descending Meend: प- - - - ^{म}ग~ । which is more a Characteristic of Naiki: नीसारे, सारेप ^{म}ग~ । रेनीसा, रेप ^{म}ग~ ॥ but,in any case,Dr.K.C.G. explains that,although present in Bagueshree Kanada ,

रेध is not a Characteristic Feature of the Raga. It is also a bit similar to to the Kafi Kanada Characteristic रे, गरे सारे नी धा ध । but Bagueshree Kanada uses रे ध and never रे नी धाध । in that 'Pure' Kafi Kanada Fashion.

While Vakra ग is mostly taken in Avaroh, it is nevertheless also used in a Straight Avarohi Fashion Characteristic of Kafi: It is found in रेरेग रेसा रेध मग । रेग सा । मग रे सा ॥ and in Phrases like:

नीसारेग-रेसारे-सानीसा ॥.

At one point, Paluskarji took a Phrase which is surprising:

धा नी सा म------(म) ग । रे रेग रेसा, सारे सानी नीसा नीसा -नीसारे रे मग

रे सारे(म) मग ॥ because रे ग - रेसा, सा रे - सानी, नी सा ॥ reminds us of Raga Desi. Commenting on that Phrase, Dr.K.C.G. explains that such a Phrase must be avoided as it would get mixed-up with Raga Revti-Kanada (also called Desi Kanada) which is a Mixture of Desi and Kanada; Anyhow, having taken it only once, it did not alter the Spirit of the Raga.

Raga Sindhura is also found in some Phrases which have been taken several times:

रेसा मरे धम धाध धा ----- म धधा मग म ग रेध मग रेसा ॥

but, Dr.K.C.G. understands रेसा मरे धम धाध धा । more like a Darbari Phrase in which Shuddh धा has been substituted to Komal धा :

Darbari: सा रे म ध नीधा । Bagueshree Kanada: सा रे म ध धा ॥

At last, the remaining Movements are close to the ones of Bagueshree in Utterang although ध is much less restricted in Bagueshree Kanada which may take or omit ध in Aroh and Avaroh. However, as a general Rule, ध is either stressed in the रेध Phrase or is taken in a ग म धा--धधानी धा-मधधा मग । Phrase.

In Conclusion, the Basic Movements of Bagueshree Kanada are of Bagueshree, of Kanada, of Kafi and Kafi Kanada but, despite some unavoidable

overlapping, it still has an Identity of its own.

Let us now examine the Notes of Bagueshree Kanada and their Movements.

रे is an important Note. Taken in Aroh in a Kanada Fashion: सारे मग। it is approached from म in Avaroh: मरे and has also been often used by Paluskarji and Pt.V.R.P. in the Way dear to R.Jha: मग म सारे सा ॥ . When Kafi Phrases are shown: रे ग रेसा रेम । रेग मग रेसा । or the 'Sindhura' Type of Arohi Ways: रेसा मरे पम धाप धा ,it gets importance but is avoided in an occasional धा मग । सां म or सा धा ॥ Bagueshree Phrases.

ग is Nyas, elongated and Andolit in Aroh where it is Performed in a Darbari Spirit : सा रे ग~~ and is either approached from रे or from म: सा रे रेग~ । सा रे मग~ ।. In Avaroh, it is taken from म: मग or from प: प--ग । and is usually Vakra: मग म सारे सा or मग मरे सा । unless it comes in a Kafi Way: म ग रे सा ॥. It may also be a Graha Swar in the Bagueshree Phrases going to Utterang: ग म धा--नी--धा म । and may be approached from धा or नी while coming back: मपधा ग or नी ग ॥ .

म Vadi is also a Nyas and a primordial Note of Bagueshree Kanada:
सा रे मग~ म-- । धा म--। नीधा म-। पधानीधा म-। म धाप मग~म —।नीसा म ॥

प is more extensively taken in Bagueshree Kanada than in Bagueshree and that is why it is also called 'Pancham Bagueshree'.
It comes in a variety of Phrases in Aroh and Avaroh which have been transcribed from Paluskarji's Recording:
रेग सारे प मग । ग म नीधा नीधा नीप----- म - पधा सांनी सां रे पम धाप धा----
नी -- धा--पधानी - धा - मपधा ग म धाप नी ग~ । धा--नी--धा सांनी--
धानी पधा म ग~म---मग मग पम प-----(प)ग~म सारे सा । पम धाप नी ग~ ।
धापमपधा मग~ । धाधापमपमपमपधा नीधा मग~ म---प---मप मग मरे सा ।

ग म धा--- पधानी धा -- म - धाप नीधा ग ॥ .

In Tans, it may be either taken or dropped in Aroh-Avaroh:

सा^{म}रे^{प}म$^{धा}$पधा--- । नीसारेमपधानीधा - धाप ग । or नीसागमधा नीसां, नीधासांनीसां-

धा- सांनीसां । मधानीसां । मधानीधा पधानी धाप धाम प मप मपधा ^{प}ग ~ ॥

मधानीसांधासां - नीधापधानी - धापम प धा ^{म}ग गमप-मरेसानीसारे^{म}ग ~ - म---धा--

धा - मपधानीधा ^{म}ग । म - पधानीसां - धा - नीप । सांनीधाप ग ~ ॥

धा is a very important Note because of its affinity with म. It is most of the time Nyas, stressed and used in Aroh-Avaroh.

नी is not so important although it denotes the Kanada Features when taken in नीप Combinations or in the Lower Region in the रेरेसा-नीसा-नीसारे Phrase.

Chalan: (according to Pt.D.V.Paluskar)

$^{सा}$नीसा-- रेरेसानीसा-नीसा-नीसारे----सा--$^{नी}$सा $^{नी}$धा--$^{नी}$धा $^{सा}$नी सा--- रे ग ~ मरे
सा-रे - नीसा $^{सा}$नी धा $^{सा}$नी सा । प धा $^{सा}$नी सा - रेरेसानीसारे^{म}ग ~ रेसारे नीसा
नीसारे सारे^{म}ग ~ मरे$^{सा}$रे सा। रेरेसानीसा-नीसा-नीसारे सानीधा ^{म}ग ~ म रे सा ।
$^{सा}$नी$^{सा}$नीसा रे $^{नी}$सा । रे ^{प}म $^{धा}$प नी ग ~ म रे-सा। रेसानीसानीसारे- रे^{म}ग रे सारे $\overset{(X)}{प}$।
नी म मधाप नी ग ~ रे---- रे ग ~ म सारे $^{सा}$नीसा । रेरेसानीसा-नीसा-नीसारे रे^{म}ग
रेसारे $\overset{(X)}{प}$ -----नीम म धाप नी ग ~ रे , रे^{म}ग ~ म रेसारे सा-- । (...) । $^{रे}$सा ^{म}रे ^{प}म
$^{धा}$प धा---- पधानी---धानीधा-म---(म) ग ~ ग म रे$^{सा}$रे सा । $^{नी}$सा-नीसारे-सारे-सा ।
रेरेसानीसा-नीसा-नीसारे धा $^{सा}$नीसा म-----(म) ग ~ रे रेग रेसा, सारे सानी, नीसा
नीसा-नीसारे रे^{म}ग रे सारे प (प) ^{म}ग ~ ग ~ ग मरे सा । $^{रे}$सा ^{म}रे ^{प}म $^{धा}$प धा नी------
---धानी---धानी पधाम ग ~ म--प----प $^{धाप}$म---मपधा नीधाम ग ~ म--^{म}ग ^{प}म प-^{म}प

~मग~म रेसारे सारे नीसा - रेरेमगरे सारे प ⌒ मग ~~ मग मग म सारे सा । रेसानी-
ध सानी सानी सा--- । रेरेसानीसा-नीसा-नीसारे----सारे नी रेसा --नी-सारेग-रेसारे-सानीसा
रे रेग सारे म------- मग~ । (...) । म ध नी नी सा----नी रेरेसानीसा नी ध, ध सानी
सा रेनी सानी साध सानी सा । नीसा रे---सारे ग~म सारे नीसा -- सानी रेसानीसा
रे सारे रेग~म रेसा सा, सा रे सानी नीसा नी नीसा नीसा नीसारे रे रे ग रे सा रे प ⌒ पग ।
रेपमधपध ग~म रे सा । रेरेसानीसा-नीसा-नीसारे सा--रेसानीसारे नी सानी सानीध ⌒ मग~
~ म —— मप (प) ग मरे सा । रेसानीसा-नीसारे ग सारे प - - ग~मग--मग--म-----मपमग
मरे सा--- नीसारेगमपनी ग~मगमग मप मग मरेसा रेरेग सा रे रे प । सा मग~ म---रेसानी
सारे सा नीरेसा नीनीध---नी सा, नीसारे, सारे ग~म सारे सा, ध ग~म गमप
---मप मग म ममरेसारेसानीसा रेरे ग- सारेप ग~~ मग मगम----पध ग~म सारे सा ।
सामरेमधपध ग~म सारे नीसा नीसारे सारेग~ग~म मगमप--मपमगमरे सा रे रेग सा रेप
---मग~ । (...) । नीरेसानीसा- नीसा-नीसारे-सा, नीसा-नी ⌒ मग~ ग----गम-----म---ध-
---ध - ध---म । सा मग धम ध नीसा ध -- पम ग म रेसारे सा रे सारेप------
मधप नी ग~ग~म ध ध (ध-पमगम) म -- ध(म)--म-प - मप नीनीपमप मग~म---
रेसारे सानीसा-नीसारे ग रेप --मग~ । (...) । नीसा सा--ध---नीध नीध म -----
रेरेसानीसा-नीसा सा ध---म--धप धनी ग ~~ नीध नीध नीध ग~पम नी धपधनी
पध मम---म--मधप धनी मग~ मगमगमप मग म सारे सा, रेरेग सारे प ---ग~ । (...) ।
सारेगमपधनीध (प) ग मम म गम सारे सा, रे रेग रे-प---ग~ मरेनीसा--- सांनी-----
---धपम---मध नीध पम, म नीध-पम - मप - प धधपपपपपपपपधधम ग म प मपग मरे
सा । (...) । रे-सानीसारेगमध--पधनीध, मधपनी ग~म---ध---धनी--नीसां । (...) ।
नीसागमधनीसांनीधसांनीसांधसांनीसां---नीसां--मधनीसां--सां नीधम म धप ध नी ग~
म--रेसानीसारे- सा , रेरेग सारे प ग~ । (...) । सां नीसां नीसां रें सां रेंरेंसांनीसां नीसांरें--

--सां सांनी सांनी ध---मधनीध पधनी धप धम म मप मपध ग~मरे सानीरे रेग सा(X)रेग

--मग~मधनीसां-धसांनीधपधनी-धपमपध ग~रेसारेग ग~।(...)। नीध ग मनी-

धसां---सां---नीरेंरेंसां---धनीसां मंगंमंगं मं रें सां--। धनीसां मगं~मंरें सां, सांरेंनी ध---म-

--- मधनीसां रें सां नी ध नीध नीनीपममनी ग~म रेसारे रेग सारे(X)म ग~मग मम (प)ग

--- मगमगमप(प) ग मरे नीसा ।(...)। गमपमरेसानीसारे ग म ध पधनी सां, रें सांरेंनीसां

-- धनी धसां नीसां ध मपधनीध ध ग~ रेसारे(X)म मग~~ मधनीसां, मधसां, सां सां,

रे ग म प ध ग~पम नीध सांनी रेंसां।(...)। गमधनीसां-धसांनी-ध-पधनी-धमधप

धनीध ग मरे सारे सा - रेरे ग रेसा रे(X)प मग~।(...)।।

References: Pt.V.R.P. V,112
J.Shah 110

L.P.Record: Pt.D.V.Paluskar, 'Bagueshree Kanada' No. EALP-1366 (HMV).

Note: In the Vistars, Sam has been indicated by (X).

KAUNSI KANADA

Raga Kaunsi* gives its Name to two different Ragas whose only common factor is that they both belong to the Kanada Family. While the Kaunsi of Bagueshree Anga comes from Kafi That (सारेगमपधनीसां । सांनीधपमगरेसा ॥), the Malkauns Anga Version pertains to Asavari That (सारेगमपधनीसां । सांनीधपमगरेसा ॥).

The Study of the Texts shows us that, in all probability, none of these Two Versions were very Common in the recent past but that the Bagueshree Anga Version was more popular than its Malkauns Anga Counterpart and than the 'modern' Bagueshree Kanada. However, of late, the Malkauns Anga Version has become very popular among Instrumentalists and Vocalists alike and the Bagueshree Anga Prakar is so seldom Performed that it is well advanced on the road to oblivion... .

Dr.K.C.G. interestingly remarks that Raga Chandrakauns had the same Note-Structure (धनीसागमधनीसां । सांनीधपमगरेसा ॥) than Kaunsi Kanada (Malkauns Anga). It is only recently than Chandrakauns became a 'modified Pentatonic Malkauns or, in other words, a Shuddh नी Malkauns (नीसागमधनीसां । सांनीधमगसा, नी ग सा ॥).

This also tends to demonstrate that Kaunsi Kanada as well as some other derived Forms of Malkauns like Jogkauns (Jagganath Buwa Purohit's Creation) and Madhukauns are recent Creations which only came in vogue during the last decades.

Note:(*) Also found in the Texts under the Names Kaushik, Kaushiki, Kausi, Kaunsik and Kaushi but, according to Dr.K.C.G., as it is possible that some of these Names may have meant some other Forms in the past, it is better to name it Kaunsi (from 'Kauns' like Chandrakauns, Jogkauns, Madhukauns & Malkauns).

In conclusion, the Malkauns Anga Kaunsi Kanada is not subject to major controversy between Scholars and Artists because of its Malkauns based Structure (सागमधनीसां । सांनीधमगसा ॥) although there are, as we shall see later, some difference of opinions regarding the permissible Combinations using ध – रे in Avaroh. The 'near Obsolete' Kaunsi Kanada (Bagueshree Anga) is more ambiguous and complex to Study because of its rarity and of its Formula as a 'Mixture of Bagueshree and Kanada' which is common to Bagueshree Kanada.

In a first step, we propose to analyse that 'uncommon' Bagueshree Anga Version of Kaunsi Kanada in order to determine the extend of its similitude with Bagueshree Kanada.

I - Kaunsi Kanada (Bagueshree Anga)

The Comparative Study of the Bagueshree Anga Kaunsi leads to some confusion as it has been described in a slightly different manner by the Scholars. Let us review in short their respective opinions before drawing out its main Characteristics.

R. Waze's Type is original in the sense that he has rendered धा totally Varjit in his Ektal Composition which closely follows the Movements of his Vistars:

रेग मगरेसा, रे, सा, रे, नीसा, मधनी, ममध, गग, मरेसा, गमध, ध, मधनीध, नीसां, सां, रेंनीसां, नीध, मध, गमध, गमरेसा ॥

Such a Version, totally omitting धा in Avaroh, only presents the Characteristics of Suha to which has been added रेग मग रेसा। - which appears to be the Identifying Feature of that Version. As because of this Phrase, रे is given some importance, such a Type could be considered to be a 'modified' Sughrai or Suha-Sughrai with an occasional रेगमगरेसा । . But, as no Bagueshree Feature is present apart from मगरेसा। (which is not even its Characteristic), I wonder how come it could be considered as a Mixture of Bagueshree and Kanada. In any case, we shall leave it aside because, despite differences, all the other Authors have used the Note धा .

Pt.V.R.P.'s Version is interesting because in his Compositions and Vistars, he uses ध very occasionally, mainly in a मधनीरें नीसां । Phrase (taken from नीप or ग) while in his Description of the Raga, he makes a rather more liberal use of it:
सा रेंनीसा, मगमरेसा, ममपध मग मरे सा, मगमनीप, म नीध नीधनीप, मपधम, नीसां, रेंनीसांनीप, मधनीरेंनीसां, नीप, धम, मप मग मरे सा ॥

Of all the Authors' Descriptions, the most confusing one is of J.Shah whose Vistars show such an embroglio of Ragas that the total Picture entirely lacks of coherence and Identity when examined with a Comparative outlook. Exemples of his ambiguous Movements of Notes are given below:
सा धम पध मग मप ग मरे सा The पध मग Combination is acceptable becau- it is also found in Pt.V.N.B.'s Type ; मप ग मरे सा is a basic Kanada Phrase.
सांध धनीप (Shahana), मप ग म प (Kanada), धम पध ग (Kaunsi), मरेसा रेनीसा (Kanada).
सा रेसा म मप मग (Bahar), मधनीप (Shahana, Bagueshree Kanada), मपध - पधनीप धम (Bagueshree Kanada), नीपमपगमरेसा (Kanada), (...), प ग रेग मगरेसा ।(also found in Pt.V.N.B. and R.Waze's Types).
सांध (Shahana), धनीसां (Raisa, Bagueshree Kanada), धनीप (common to all Shuddh ध Prakars but basic of Shahana).

Such a Version is very difficult to identify because Bahar, Shahana, Bagueshree, Bagueshree Kanada, Raisa and Kanada Features are present in it.

Let us now, compare this Version with Pt.V.N.B.'s Chalan:
पम, पध मग, मप, मगम, रेसा, रेनीसा, मग, म, रेंसा, सा, नीध नीध, नीधनीप, नीधनीसां, रेंसां, सां, धनीप, म, पधम । नीसां, सां, रेंनीसां, पनीप, म नीध नीध, नीप, धनीरेंसां, धम, पधम ॥

Here also, the Note ध has been used in similar Ways but the Raga is less dispersed and has a more definite Form than in J.Shah's Type.

Naturally, Shahana Combination $^{\text{नी}}$ध $^{\text{नी}}$ध धनिप । is present as well as occasional धम and पधम ।. However, of all the ध Combinations taken, धनिरेंसां $^{\text{नी}}$सां । and पम पध ^{म}ग । seem to be the most Characteristic of the Raga. Incidentally, J. Shah's Compositions closely follow Pt. V. N. B.'s (with a restricted use of ध) and it is only in Vistars that they have given a greater importance to ध.

In Conclusion, what is Kaunsi Kanada (Bagueshree Anga)? taking for granted that ध must be used, in what manner and in what Percentage may it come ?

Dr. K. C. G. explains that the Percentage and the use of ध may vary quantitatively and qualitatively.

... I wonder whether Kaunsi could not be Performed as a Malkauns Anga Type in which Komal ध has been replaced by Shuddh ध: After all, both Ragas could have a Pentatonic Aroh:

Kaunsi Kanada (Malkauns Anga) : सा ग म ध नि सां ॥

' ' (Bagueshree Anga): सा ग म ध नि सां ॥

especially when we take into account the fact that म and सा are Vadi-Samvadi of both Ragas which have Vakra Sampurna Avarohs.

Such conjecture does not seem possible in actual practice because, despite the fact that म is the Vadi of both Types, the general stress is on प in the Compositions.

The difficulty is further enhanced by the fact that I personally never got a chance to hear this 'Rare' Prakar and that Dr. K. C. G. recalls having heard it Performed only twice or thrice but that he could not vividly remember how it had been treated.

Judging from the above detailed Descriptions, it appears that 'Bagueshree' is only seen in मध । धम । गमधनि । (मधनिरें सां । cannot be considered as a 'Pure' Bagueshree Feature but may be understood as a Mixture of Bagueshree [मधनि] and Kanada [रेंसां].) The Phrase प म ध प ^{म}ग is also close to the Bagueshree Way of प : मधनिसां निध म पध ^{म}ग । as well as the रेग मगरेसा । of Shahji because of the मगरेसा । . But, as shown by Pt. V. N. B. in his Vistars, the Avarohi Phrases taken in Purwang resemble

more Kafi than any other Raga: म ग रेसा । गरेगरेसा । मग सा रे सा ॥
At last, the remaining usages of धा pertain to Shahana: सा नीधा नीधा । धानीप ॥

In definitive, the Formula of Kaunsi Kanada may be understood as a Suha based Raga with मधानीरेंसा and पमपधा ग Identifying Phrases, supplemented by optional and occasional मगरेसा, Graces of धा and Shahana Ways सा.धा / धानीप taken in variable Percentages.

As Kaunsi Kanada (Bagueshree Anga) does not really resembles Bagueshree Kanada (Bagueshree Combinations apart) despite the fact that both use the same Theorical Formulas (Bagueshree and Kanada Mixture), we can leave it aside and concentrate on the Malkauns Anga Prakar which is the most commonly Performed.

II - Kaunsi Kanada (Malkauns Anga)

Because of its 'newly acquired' popularity, the Malkauns Anga Version of Kaunsi Kanada has been treated by all the Scholars who also gave numerous Vocal Compositions to support their Descriptions.

The Study of the Texts leads to some confusion because, despite the acknowledged fact that Kaunsi Kanada is a 'Malkauns based' Mixture of Malkauns and Kanada, the qualitative and quantitative usages of रे and प vary according to the different Authors:

In other words, Malkauns beeing the base, सागमधानीसां। is always taken in Aroh while the Avaroh may either use सांनीधमगमसा। or show Kanada in the basic प ग मरे सा ।. However, the difficulty arises from the fact that most Artists and Scholars have not restricted रे - प to this 'Pure' Kanada Fashion and that they have entered in Kaunsi Kanada a number of other Combinations, often borrowed from other Ragas and that some of them have extended the use of रे - प to the Aroh also.

While Kaunsi Kanada is accepted as a Mixture of Malkauns and Kanada, R.N.A. has considered two Types of Kaunsi: the first, as a Mixture of Dhanashree and Malkauns (called Konsi or Kosi) and the second, as a Mix-

ture of Malkauns and Kanada;Others have also understood it as a Mixture of Bhimpalasi & Malkauns or of Darbari & Malkauns.

Moreover, there are some 'uncommon' Versions and some Ragas very close to Kaunsi Kanada which we propose to survey rapidly:

Kumar Gandharva's 'Kaushi Kanada' totally omits रे and such a Version is quite similar to Raga Gopi Ka Vasant or Pancham Malkauns;His Raga 'Kaushi', omitting रे, using Shuddh ग and both नी, looks very close to Jogkauns with the difference that, in the latter, both ग are used while in the former, Komal ग̱ only comes as a Grace from ग to सां : ग̇ ग̱ सा रें सां ।

Pt.Vishnu Digambarji's Bhajan 'Jab Janki Nath' on Raga Kaushiya, beautifully rendered on a Disc by Pt.D.V.Paluskar, bears no resemblance whatsoever with Kaunsi Kanada as it uses only Shuddh Swaras in a Structure very similar to Tilak Kamod or Bihari.

At last, despite a certain similitude of Spirit, Raga Komal Bagueshree (using रे̱ - ग̱ - ध̱ - नी̱ Komal with a possible occasional Shuddh रे) remains distinct of Kaunsi Kanada because of Komal रे̱ .

Clarifying the problem, Dr.K.C.G. explains that the use of रे - ध is flexible - in other words, not limited to a Specific Phrase and that it is not as important in itself as the harmonious and Aesthetical Blending of Malkauns and Kanada which must always be visible so that the Spirit of the Raga be maintained. Therefore, there is only one Type of Kaunsi Kanada and, in his opinion, the Sampurna Jati Agra Gharana Prakar may also be considered as a Variation of the 'Unique' Type.

Let us examine its Characteristics:

As Malkauns is the back-bone of Kaunsi Kanada, both Ragas share the same Vadi म and Samvadi सा and both are Performed at Night. While many consider it as an Odav-Sampurna Jati Raga because रे - ध are Varjit in Aroh, others understand it as having a Sadav-Sampurna Jati (ध Varjit in Aroh) and some take it to be a Sampurna Jati Raga (especially in the Agra Gharana Prakar). In definitive, I agree with R.Jha who prefers to call it a Sadav-Sampurna Jati Raga because, although ध should always be Varjit in Aroh, रे is also taken in some Arohi Combinations.

The Movements of the Raga closely following Malkauns, its General Form does not present any difficulty and the main point of focus must be on the permissible and possible Combinations around रे - ध which we propose to examine presently:

The basic usage of रे - ध is in the Avarohi Kanada Phrase: प ^{म}ग॒ मरे सा which, incorporated to the Malkauns Structure, gives:

सा ग॒ म ध॒ नि॒ सां । सां नि॒ ध॒ म, प ^{म}ग॒, म रे, सा ॥

While such a Form may best represent the Aroh and Avaroh of Kaunsi Kanada, let us examine its Variants:

रे may come in Aroh in the Phrase: रे ग॒ म ग॒ रे सा । and is also used in a Straight Avarohi Manner. It may also be taken in म ग॒ रे, ग॒ म $^{सा}$रे सा or रे ग॒ म रे, सा । which preserves the Kanada Element because a Straight म ग॒ रे is a Kafi Feature, also found in Bagueshree, Bhimpalasi and Dhanashree. In these two possible Phrases, the juxtaposition of the Utterang with the Purwang may be:

सां नि॒ ध॒ म, प ^{म}ग॒, रे ग॒ म $^{सा}$रे सा or सां नि॒ ध॒ प म ग॒ रे, रे ग॒ म ग॒ रे सा ॥

the last one, taken by some Artists (according to Pt. Gune), has been accepted by R. Jha as a possible Drut Tan. Another Variant of the same may be सां नि॒ ध॒ प म ग॒ रे, म ग॒ रे सा । but it is not so desirable because it is not indicative of Kanada.

Like usual, there is a relaxation of the Rules in Tans and Straight Avarohs which are not to be taken in Alap Vistars automatically find their way in the fast passages. Therefore, सांनि॒ध॒प and मग॒रेसा । may be occasionally taken together or separately, in Tans.

The Note ध॒ may also be taken in a Vakra Avarohi Fashion which is Symetrical to ग॒ म रे । and indicate Kanada:

ध॒ नि॒ प म । ध॒ नि॒ ^{म}प म । सां⁀ध॒ नि॒ प म । सां $^{नि}$ध॒ नि॒ ^{म}प म ॥

I think that such Avarohi Combinations, allied with Vakra ग॒ in Purwang, were appealing to Dr. L. M. M. who used to consider them as Representative of Kaunsi Kanada: सा ग॒ म ध॒ नि॒ सां सां⁀ध॒ नि॒ प म, ^{म}ग॒ म रे सा ॥

J. Shah has also introduced a 'Darbari Element' : ध़॒ नि़॒ सा, रे ग॒, रे ग॒, रेसा ॥

but I do not find it so Characteristic of Darbari (especially as the ग Andolan is not done in Kaunsi Kanada !). Pt.V.N.B. had also used some similar Phrases in his Vistars : धनीसा रेग रेग रेसा । .However, it seems that, nowadays, रे is not so much exagerated as in Pt.V.N.B.'s time and that its use is more subtle.

Therefore, the Artist has to use his Power of Discrimination to filter out the Phrases and measure them in such a manner that the Balance of Malkauns and Kanada may be maintained.

So, to the 'Main' प ^{म}ग मरे सा ।, we can also add रेगम $^{सा}$रे, सा । धनी - मप म । नीध मप म ॥ and occasional Straight Avarohs in the Tans.

The Ways of the remaining Notes are quite evident and need not be over-elabotated:

ग is mainly taken in the Malkauns Fashion in Aroh सा ग , sometimes in Avaroh ग सा and also in the Kanada Avarohi Vakra Manner: ^{म}ग मरे सा which may also be a 'Starting Phrase': गमरेसा नीसा ध नी सा म ॥
ग म रे सा / ध नी ^{म}प म ॥ .At times, it may be taken Straight in म ग रे ।
or रे ग म ग रे ॥.

म Vadi is also Nyas, Graha and a very important Note:
ध नी सा, म । म ग म । ध म । सां नी ध म । प ^{म}ग म $^{सा}$रे सा ॥
रे ग म, रे सा । ध नी प म । नी ध ^{म}प म । म प ^{म}ग म ॥

ध is also important as it is the Minor Third of म Vadi. It comes in a Kanada Fashion when taken Vakra in Avaroh: सां ध नी प - म । but is mainly used in a Malkauns Way in Aroh-Avaroh both: ध नी सा, ग म ध नीसां । सां नी ध म (ग म रे सा)॥

नी is used in a Malkauns Fashion: ध नी सां, सां नी ध । and in the Kanada ध नी प । .It also comes as a Grace of सा and ध : $^{नी}$सा । $^{नी}$ध ॥

The Ways of the Agra Gharana Version described Pt.V.R.P. and J.Shah

are a bit different in the sense that the emphasis is more on ध and that Naiki is much more dominant than Malkauns. This is best illustrated by Pt.V.R.P.'s Vistara:

1- सा नी, ध नी ध, ध सा, नी रे, मग म रे सा, सागम S नी ग सा।

2- सा रे ग मग म ध, नी ध ध मग म रे सा, नी सा ग नीध ध नीध सानी सा।

3- ग म नीध सांनी सां, ध नी सां गं, सां गं मं गं सां, नी सां रें सां नी ध नी ध, नी–
नी ध म ध नी सां S नी ध नी ध, नी म ध मग म ग सा॥

However, as that Version is not as popular as the Malkauns based one, I consider it as a Variant of Kaunsi Kanada whose Malkauns/Kanada Chalan is given below:

Chalan:

सा नीध सानी सा --- मग म---, सा मग म सारे सा, नीसा गसा नीध ---नीध म--,
ध सानी सा------रे ग म रे, सा। ग म ध म-----ध मग म रे सा, ध नी सा ग म–
ध नी ध म, म ध ग मरे सा, मग मग म। म ग म नीध सांनी सां, ध नी सां मंगं–
सां, रें गं मं रें सां, सां ध नी मध म, रे ग म सारे सा। गमधनीसां नीधमगसा, नीधमम–
धमग–मरे–सा, धनीसागमधनीसां–नीधमगरे गमरे सा, गमधनीसां धनीधम, मग मग म रे–
सा, नीध नी मध म॥

References:

Malkauns Anga:

Pt.V.N.B.	VI,267 (2 Types) Vis.294
' ' '	SS-IV,582
Pt.V.R.P.	VI,75
' ' '	VII,83 (Agra Gharana)
Pt.Gune	II,69
R.Jha	II,120
B.S.R.	III,61
R.N.A.	I,243 (Konsi or Kosi)
' ' '	II,261
S.N.R.	II-b.,114
J.Shah	257
J.Shah	265 (2nd Type)

Bagueshree Anga:

J.Shah	252
Pt.V.R.P.	VI,80
R.Waze	57
B.S.R.	III,62

Other Types:

Kumar Gandharva	p.108 (Kaushi)
' '	p.120 (रे Varjit)

Recording: 'Jab Janki Nath'on Raga Kaushiya, D.V.Paluskar - EALP- 1263 H.M.V.

COMPARATIVE CHARTS OF KAFI KANADA, BAGUESHREE KANADA & KAUNSI KANADA (BAGUESHREE ANGA)

I - POINTS OF RESEMBLANCE

1- They all come from Kafi That (सारेगमपधनीसां।सांनीधपमगरेसा॥)

2- They are Kanada Varieties.

3- They all use Komal ग with a Grace of म in Aroh (मग) and in Avaroh, in the Kanada Vakra Fashion ग म रे or in a Straight Kafi Way: म ग रे सा।

4- They all use नीप (and धनीप)

5- They all use Shuddh ध

6- They may all use the same Basic Avaroh: सां नीप मग मरे सा॥

7- They are all Performed at Night (Second & Third Prahar of the Night)

II - BASIC FORMS

Kafi Kanada: रे ग रे सा रे नी ध प- ध म प, नीप मप ग रे, मग मरे सा॥

Bagueshree Kanada: रेरेसानीसा-नीसा-नीसारे-। म ध नी सा, ग म ध नीध नीध-
मध नी- ध- मपध ग~ मरे सा। सा रे ग सारे प मग~
म ध नी,प— (प) ग~ म रेसारे-सा , रेरेसानीसा-नीसा-नीसारे
सा। सा मरे पम नीध नी---ध पम पध ग~ म रे - सा॥

Kaunsi Kanada: (Bagueshree Anga)
(Pt.V.R.P.): नी,प,मप, मग म रेसा रे रेसा,नीसागमधनीरेंसां,
नीनीपमगम॥
(J.Shah): मप धप मग --मग मगरेसारेनीसा---ध---धनीप,
धनीरें सांनीसां धनीप, धम पप - म मप धप ग मरे सा॥

III - POINTS OF DIFFERENCE

No.	Points of Comparison	KAFI KANADA	BAGUESHREE KANADA	KAUNSI KANADA (Bagueshree Anga)
1	Vadi-Samvadi	प - सा	म - सा	म - सा (but प more evident)
2	Jati (acc.Type)	Sampurna	Vakra-Sampurna	Sadav-Sampurna (रे usually Varjit in Aroh)
3	Nyas	प - रे	म - ध -also रे - ग	प (despite म Vadi)
4	Characteristic Phrases (accepted Type)	रे ग रेसारे नीधप [illegible]	रेरेसानीसा-नीसा-नी सारे, रेग सारे ध मग। ---म ध नी सा, गमध-पधानी-ध- म पध ग~मरे सा॥	सागमधानीरेंसां। म मप धप ग।
5	Purwang: Arohi Ways (acc.Type)	ग रे ग सा रे नी- धप । सारेग, मप॥	रेरेसानीसा-नीसा-नी सारे, रेग सारे ध मग --- ग म ध॥	सा मग म प।
6	Purwang: Avarohi Ways (acc.Type)	मग मरे सा। मगरेसा। [illegible] (common)	मगमरेसा। गरेसा। मगम सारे सा॥ रेगसा। (common)	गमरेसा। मगरेसा।(sometimes) (common)
7	Utterang: Arohi Ways (acc.Type)	पधानीसां।पधानीसां पसां,पनीसां,पनी- सां,मपनीपनीसां, पधसां, रेंनीधप	म पध ग-म-ध-नी सां,मधनीसां। धसां नीध प धनी सां॥	(VRP): मपसां। रेंनीसां,गमधनीरेंसां (J. Shah): मपनी- सा नीसां॥

No.	Points of Comparison	KAFI KANADA	BAGUESHREE KANADA	KAUNSI KANADA (Bagueshree Anga)
8	Utterang: Avarohi Ways (acc. Type)	सांनीप, सां^{प}नीप, सांनीधप, सांधनीप॥	सांनीध-म, सांनीध- पधनी ध मपध ग॥	सां नीप। (सां धनीप)॥
9	Usage of ध	रेग रेसारे नीधप, मपध ग रे। मपध- नीसां। सांनीधप। पधसां॥ no much of धनीप।	गमध। धनीसां। सांनीध। पधनी-ध- मधप धमपध ग~। सां नीध नीप, सां धनीध मपध ग। ध नी सा। सा^{म}रे- प$_{\text{म}}^{\text{ध}}$प ध--नी-- धप मपध (प) ग॥	गम धनीरे सां। मम पध ग। sometimes: सां धनीप॥
10	Formula	Kafi base & रेग सारे नी ध प & नीप & occasional गमरे /धनीप॥	Bagueshree & Kafi & Kanada धनीप / गमरे॥ more or less of प and Kafi.	in Theory: Bagueshree & Kanada but, in Practice: Suha base & मधनीरेसां। & पम धप ग & optional/occas. variable मगरेसा Grace of ध & Shahana Ways: साध - धनीप usually, more प
11	Prakars '(1)' is Accepted Type	(1) Kafi & Kanada 2- Komal ध Prakar (rare) 3- both ध Prakar (probably Obsolete)	(1) D.V.Paluskar Pt.V.R.P., J.Shah - more प	(1) Pt.V.R.P., J.Shah, Pt.V.N.B Composition. 2- R.Waze ध Varjit Suha & रेगमगरेसा -more or less of ध: (usually less in Compositions

ABHOGUI

Raga Abhogui or Abhogui-Kanada is basically a Karnatic Raga (Abhogui) which has been recently adopted in the North and gained popularity. It originates from Kafi That (सारेगमपधनी सां। सांनी धपमगरे सा।।), uses Komal ग but the Notes प and नी are totally Varjit.

In South India, Raga Abhogui is not a 'Kanada' Variety and its Vadi is सा. However, in the North, it has been rattached to the Kanada Group and uses the typical Andolan on Komal ग as well as the गमरे Avarohi Phrase.

While some Scholars consider Abhogui (which uses मगरेसा) and Abhogui-Kanada (using गमरेसा) as two separate Entities, the actual practice shows that they are one and the same and that, if the गमरे Kanada Way is taken most of the time, the मगरेसा Combination is nevertheless present in the Raga. While Pt.V.N.B., who called it 'Abhogui', only used मगरेसा, the Scholars have, of late, rendered compulsary the use of the गमरेसा Phrase to show the Kanada Anga.

Although everyone agrees on the present Form of Abhogui, it is interesting to note that M.Kri. considered it to be made of Durga in Aroh and of Kanada in Avaroh: सा रे म प ध सां। सां नी प म प ^{म}ग म रे सा।। but this Form of Abhogui is obsolete.

Moreover, R.N.A. gave a Raga called Abhori (आभोरी), coming from Asavari That and whose structure is like Bhimpalasi with Komal ध: सा ग म प नी सां। सां नी ध प म ग रे सा ।। but it has nothing in common with Abhogui.

I understand Abhogui as a Transposition of Kalavati, another Karnatic Raga which has also become recently popular in the North. When म of Abhogui is taken as सा of Kalavati, the Form obtained is similar:

Abhogui : ध सा रे ग रे सा - ग म ध सां - ध म ग रे सा
Kalavati: ग प ध नी ध प - नी सां गं पं - गं सां नी ध प

However, despite the Transposed Notes similitude, the Movements of the two Ragas are quite different and do not leave any ground for confusion:

Kalavati uses नी as a Vakra Swar in Aroh: पधनीधसां which, if transposed in Abhogui would give : सारेगरेम (not a Feature of Abhogui). Moreover, Abhogui stresses on ग mostly taken in an Avarohi Vakra fashion; the गमरेसा Combination, if transposed, would give नीसांधप which is not a Kalavati Phrase.

As explained by the Scholars, Abhogui is made-up of a number of Phrases borrowed from other Ragas which we propose to review rapidely:

Bagueshree (: धनीसा, गमधनीसां। सांनीध (मपध मग) मगरेसा।) Phrases such as: गमध/धमग/धमगरेसा and मगरेसा are also taken in Abhogui but, as the former also uses नी and an occasional प, both Ragas can easily be separated.

Combinations moving between ध and ग may be common with _Shivranjani_ (सारेगपधसां। सांधपगरेसा॥) and, in this respect, _R.Jha_ tells us that : सारेधसारेगगरेसारेधसारेग must not be taken in Abhogui and that the सा रेधसा also found in _Durga_ (सांरेंमपधसां। सांधपमरेसा॥) must be immediately followed by सा रे रेग∽∽: रेधसा रे रेग∽∽ रेग∽(मरेसा).

J.Shah tells us that some people also omit ग in Aroh : ' धसाधधसा, रेमरेरेम, मधममध, धसांधधसां, रेंमंरेंरेंमं; सासा रेरे मम धध सांसां रेंरें - सांसां धध मम ' and that they only take ग in a Vakra Fashion in Avaroh: गगममरेसा . If such is the case, the weakened ग will bring Abhogui close to Durga and _Gorakh-Kalyan_ (धसारेमधसां। सांनीधमरेसा नीधसा॥). However, as प is taken in Durga and नी is taken in Gorakh-Kalyan (Vakra in Aroh: मध-नीधसां and straight in Avaroh सांनीधमरे सा) the ressemblance ends there.

In definitive, the Form of Abhogui is quite clear:

Vadi : म
Samvadi: सा
Jati: Odav (प-नी Varjit)
Aroh: ध सा रे मग∽∽, म रे सा , ग म ध सां॥
Avaroh: रें गं रें सां , ध सां ध म ग रे सा or मग म रे सा॥
Performing Time: Second Prahar of the Night.

Abhogui must be performed in a dignified manner. Its Seriousness is further enhanced because of the important Andolan on ग which must be

taken in a Darbari Fashion.

While R.Jha indicates it by सा रे $^{रे}$ग॒ $^{रे}$ग॒ S ग॒ म रे सा (in Aroh) which means that ग॒ is taken from रे ,other Scholars have written it as ^{म}ग॒ but it does not make any difference in actual practice because the ग॒ oscillates between रे and म anyway and it can also well be expressed in writing by सा रे ग॒∿∿^{म}रे सा .In Avaroh, ग॒ is approached from म: ^{म}ग॒ and is often Vakra : ^{म}ग॒मरेसा (or, as R.Jha writes ग॒ म $^{सा}$रे सा).It is also taken in a straight Avarohi Phrase मग॒रेसा (in Vistars and mostly in Tans). Although Komal ग॒ is a Nyas, it either goes to रे or to म: ध़सारेग॒∿रे or ध़सारे^{म}ग॒∿म .

The Note रे can also be given some importance in the sense that some temporary stoppage can be done on it but it ultimately will end सा, ग॒ or ध़ : ध़सारे—, रेसा ध़–, ध़रे—सा , सारे—, ^{म}ग॒ ^{म}ग॒ रे—, मग॒रे—रेसा , ^{म}ग॒ म रे—, ध़सारे^{म}ग॒∿ म रे ग॒मधमग॒रे $^{सा}$ध़ सारे$^{रे}$ग॒– मरे- सा .However, some Scholars like Pt.V.N.B. and J.D.Patki often omit it in Aroh: ध़साग॒ or साग॒ .But, I feel that it is not to be considered as a Feature of Abhogui although it may be taken once or twice: सा, ग॒मधमग॒मधसां / ध़सा ^{म}ग॒ मरे सा even ध़^{म}ग॒ ^{म}रे, सा can be taken.

The Note म is the mainspring of Abhogui and is Vadi, Nyas and Bahutva: ध़सारे^{म}ग॒ म , म^{ध}म , सांधम , ^{म}ग॒ ^{म}ग॒ म मरे सा.

At last, the Note ध is also important as in all the Ragas omitting प because the म - ध Consonance automatically dominates. Moreover, ध is often a starting Note of the Combinations: ध़सारेग॒ ध़रेसा , ध़सारेसा , ध़^{म}ग॒ रेसा , ध़ मग॒ मरे सा , ध़ धमग॒मरे सा ध़ , धमंग॒ ...

Chalan:

ध़ सा, $^{सा}$ध़ सा, रे$^{सा}$रे सा, रेध़ सारे$^{रे}$ग॒ म रे सा, ध़रेसा ध़, ^{ध}म़ $^{सा}$ध़ सा। रे रे^{म}ग॒ ग॒मरे सा, रे ग॒मधमग॒रे ^{म}ग॒ म $^{सा}$रे`सा , ध़सारे^{म}ग॒ मरेसा, म़ध़ ध़सा सारे ग॒मग॒रे सा। रे^{म}ग॒ म ,साम ^{म}ग॒मरे सा, ^{म}ग॒^{म}ग॒ म, धम , ग॒मध, धम, सां धम, मग॒मध मध सां , रेंसांध $^{सां}$ध सां धसांरें$^{मं}$ग॒ं मंरेंसां धरेंसां, सांसांधमग॒रेसा, ग॒मधसां रेंग॒ंरेंसां धसां धम ग॒रेसा, रेध़ सारे$^{रे}$ग॒ ॥

References:

Pt.V.N.B.	VI,331	R.Jha	II,140	M.Kri.	VII,12
Pt.V.R.P.	VI,85	Pt.Gune	II,45	J.Shah	97
R.N.A.	I,237	S.N.R.	II,b-59/60	J.D.Patki	I,84

MISCELLANEOUS RAGAS FROM DIVERSE GROUPS

(प्रकीर्णक राग)

AHIR-LALIT

Raga Ahir-Lalit is a recent Creation which has nowadays, gained the favors of the Artists.

It has only been described by Pt.V.R.P.,bB.S.R. and B.B. who calls it Pranavendra-Madhyam. About the origin of that name, B.B. explains that the Raga is a Creation of his Guruji, Pt.O.T., who gave his name 'Pranav' (:OM) to which he added 'Vendra' (:Mighty). Moreover, the Raga beeing a transposition of Bhairav with सा taken as म, its full name became Pranavendra-Madhyam.

With due respects to Pt.O.T., there is no evidence that he actually invented it as it had been existing for some time under the name of Ahir-Lalit (which appears to be most logical as it is a mixture of Raga Lalit in Purwang (सारेगमम॑म) and Ahir-Bhairav in Utterang (धानीसा). At last, to close the subject, it is interesting to remark that Pt.V.R.P., who was Pt.O.T.'s Guru-Bhai, did not blindly follow him despite the 'Gharana ties', as he described it under its accepted name of Ahir-Lalit.

As we have already seen, Ahir-Lalit is a mixture of Ahir-Bhairav (धानीरे, सा, रेगमप, धानीसां | सांनीधापमगरे, सा, धानीरे) and Lalit (नीरेगमम॑म, म॑मग, म॑ धा, म॑ धानीसां | सांनीधाम॑म, ग, रेम॑गरेसा, नीरेगम म॑ म). Ahir-Bhairav is found in Utterang (धानीसा(रे)) and Lalit in Purwang (सारेगमम॑म). In Ahir-Lalit, both म are taken, रे-नी are Komal and प is Varjit.

Jati: Sadav (प Varjit).
Aroh-Avaroh: धानीसा, रेगमम॑मग, म धानीसां or म॑ धानीसां | सांनीधाम॑मग, म॑गरेसा ||
Vadi : म
Samvadi: सा
Performing Time: Morning.

As its Swarup is quite obvious, we need not discuss it at lenght. However, in Pt.V.R.P. and B.B., we find some statements which are worthy of our attention:

According to them, धानीरे and नीरेगम phrases must never be taken and must be replaced by : नीसारेगम सारेगम or धानीसारेगम which means that, in other words, सा must never be dropped in Aroh.

Furthermore, while going in Utterang, they never take मंधनीसां but गधनीसां -and they seem very peculiar about it. I totally disagee with them because, if such was the case, they should have given some specific reasons for it but, as such, they just prohibit without cause... .

B.S.R. has rightly accepted the धनीरे of Ahir-Bhairav as well as Pt.R.S. in his beautiful rendition of a 3' Vilambit in Ahir-Lalit.

Actually, Ahir-Lalit beeing a 'modern' Raga, it is permissive : A lot can be left to the imagination and discretion of the Performer so that there was certainly no need to be so categoric about its possible Combinations.

Chalan extracts from Pt.R.S.'s Ahir-Lalit:

धनी~ ध, ध सा | रेगमम ग, रे-नीध सा - धनी ध | मंध नीनी रे (नी) रेगममं ग मंगरे नीसा (from Gat) || मधनी— ध— नी ध सा - धनीरे~ रे~रे सा सारे~ नीसा — नीध धनीसारेग रेसारे सानीसा नीध, धनीसारेगममंमग -रे-सा, नीसा धनी ध | धनीसारेगम — म म — म — म ग प रे, नीसारेग — ग — ग — ग ममंमंगरेसा, गमंधमंमग मंगरेसा नीसा नीध— | गमं(ग)(रे)सा (...) | ध नी नी नीमंमग(रे)सा, रेगमंधनी— नी — नीध — ध — ध — ध — नीधमंध म म ग, गमंधनी धनी मंध मंम मंग रे नी(सा) नी(ध), धनीरेगममंमग मंधनीसां ध(नी) मं(ध) ग(मं) रे(ग) रेसा || (Antra): गममंमग, म, म, ध, धनी ध, ध सां, धध नीरें~ रें~ रें~ मं — रेंसां(..)धनीरें~ रें सां सांनी नीध मं(ग) गमंधनीसां धसां(नी नी(सां)ध नीमंध गमं गरे (नी) ध ||

Note: The Combination म ग प रे is may be accidental but it sounds good .
* The Note प should however be totally avoided.

References:

Pt.V.R.P. VII,127
Pt.B.B. II,27
B.S.R. IV226
Pt.R.S. L.P. D/ELRZ - 2

PANCHAM

Raga Pancham originates from Marwa That and, although B.S.R. found five Varieties of that Raga and that Pt.Gune also named other sub-Varieties as Shuddh-Pancham, Purna-Pancham, Divya-Pancham, Kokil-Pancham and Amr-Pancham, there are actually only two valid Types out of which, the Sadav Variety (प Varjit) is, by far, the most popular nowadays among Artists. The other Variety, of Sampurna Jati, is probably obsolete by now.

In both Types, रे is Komal and both the म are used. Let us study the characteristics and the Form of the accepted Type:

Jati: Sadav (or Odav-Sadav) : प Varjit.
Aroh-Avaroh: सा(रे)गमंधा(नी सां|सां(नी)धामंग(रे)सा|साम मग मंधासां नीधामंगरेसा||
Vadi : म
Samvadi: सा
Performing Time: Late Night.

Raga Pancham is very close to Hindol (सागमंधा(नी)सां|सां(नी)धामंगसा) and we can say that it is Hindol-based. However, in Utterang, it gets closer to Sohini (सागमंधानीसां|मंधानीसांरें सां|सांनीधामंगरेसा) because of the use of नी and especially रे which is not taken in Hindol (although in one Antra, Pt.V.N.B. used it once -as a Grace-). In any case, the Notes रे and नी are relatively weak in Pancham.: In Aroh, साग is taken and रे is used in Avaroh : गरेसा and नीरेसा or ewen: रेंनी धामं.. .The Note नी, in Aroh-Avaroh both, can be either taken or dropped: मंधासां/मंधानीसां|| and सांनीधामंग/ रेंनीधामंग/सांधामंग||.(The different usages of रे and नी attracted the attention of B.S.R. who felt hhe urge to classify all these slight differences of treatment of रे-नी into separate Types; but, in my opinion, it only creates more confusion..) A lesser or greater use of रे-नी does not alter the spirit of the Raga which is Hindol based with the addition of Shuddh म in a Lalit Anga.

It is usually said that Raga Pancham is performed in a Lalit Anga because of its manner of using the two म. If such is the case, then, in Pancham - whose Tivra मं is dominant, Shuddh म will indicate the Lalit Anga.
There is some controversy about its placement: while some that both म must never be taken in succession, others play them also one after the other:

In definitive, one can take: सा म,मग,म॑धसां...॥:By separating the two म with a ग ;or : सा म म॑ म ग म॑धसां and even धम॑मग/साम॑म/मनीधम॑मग etc... .

I personally feel that one should not abuse of the two म and that it is preferable to use the Shuddh म in the सा म मग म॑धसां phrase as it can include both the fashions :

सा म ^{म}ग - ,म॑धसां

सा म $^{म॑}$म ग ,म॑धसां   or even: सा म ^{ग}म^{ग}म॑ग

When both म in succession are taken as a Grace, it does not alter the spirit the Raga.

Furthermore, the सा म मग,म॑... phrase reminds me of Maru-Bihag and Vasant which also use it as a separate line in their respective contexts. Dr.K.C.G. says that when such phrase is used, the Raga is called Shuddh Vasan

At last, like Hindol and Sohini, Pancham is an Utterang-Pradhan Raga.

Chalan:

म॑धसां,नीध,म॑ग,म॑गरे॒सा,नी़ रे॒सा म SS म म॑मग,म॑ध,म॑धनीसां,रें नीध,नीधनीधम॑ग, म॑गरे॒सा, साग,रे॒सा,सागम॑ध,म॑सां,म॑ धनीसां,धरें॒सां,नीसांरें॒सांनीध,नीधनीम॑ध सां रें॒सां,नीधम॑ग रे॒सा, रे॒नी़सा म SS ^{ग}म$^{म॑}$मग, साम॑मग,म॑धसां नीधम॑ग,रे॒सा, नी़सा म म॑मग,म॑धसांनीरें॒गंरें॒सां,नीधनी , म॑धसां॥

The second Variety is Sampurna and uses both म along with प. As given by Pt.V.N.B. ,its Chalan ressembles the one of Bhankhar at the difference that in that Sampurna-Pancham, the Lalit element is also present (as in the First Type):

Chalan:(Sampurna Variety) (Pt.V.N.B.)

ग,म॑ग,रे॒सा,म,म,मग,प,म॑धम॑म,मग,म॑धसां,सां,रें॒सां,रें॒नीध,म॑धम॑गगग,रे॒ग,म॑गरे॒सा॥ (Vistars: ग,मगरे॒सा,सा,म,म,ग,प,म॑धम॑म,मग,म॑धसां,सां,नीरें॒नी,प,म॑धम॑ग,मग,पग,रे॒सा। म॑धसां,सां,नीरें॒सां, गंरें॒सां,नीरें॒नी,म॑धसां,रें॒नी,प,म॑ध,म॑म,म,ग,पगरे॒सा॥

References:

Pt.V.N.B.	VI,88/Vis.471 -SS. III,325
Pt.V.R.P.	VI,152
Pt.Gune	III,54
B.S.R.	III,212

INTRODUCTION ON ASAVARI BASED RAGA-S

Raga Gandhari and Devgandhar cannot be fully understood without a prior knowledge of their source, Raga Asavari , of which they are sub-varieties.

In fact, all the Ragas grouped immediately around Asavari can be made into a separate Group which comprises of:

i) Asavari
ii) Jaunpuri
iii) Komal-Asavari
iv) Gandhari
v) Devgandhar

We shall therefore, examine Asavari, Jaunpuri and Komal Asavari, before treating separately the Ragas Gandhari and Devgandhar.

. Raga Asavari is the main representative of Asavari That (सारेगमपधानीसां-सांनीधापमगरेसा)but its Notes are taken in a peculiar fashion which separate it from the pure Scale: In Aroh, Komal ग is always Varjit so that its Aroh-Purwang सारेमप phrase is common with Sarang .Moreover, that phrase is found in all the 4 sub-varieties of Asavari.

The Aroh use of Komal नी seems to be the only 'delicate' point in this Group: Pt.O.T. has rightly pointed out that there is no need to under-stand Asavari and Jaunpuri as 2 separate Entities as they are one and the same in every respect (Notes, Characteristics, Mouvements and Spirit) and that, at most, Asavari with Arohi Komal नी is called Jaunpuri.

Asavari : सारेमपधासां।सांनीधापमगरेसा॥ Odav-Sampurna Jati
Jaunpuri: सारेमपधानीसां।सांनीधापमगरेसा॥ Sadav-Sampurna Jati

In Jaunpuri, the possible use of Komal नी in Aroh does not mean that it is systematicaly taken .It depends on the Compositions and very often, Tar सां is reached in a pure Asavari fashion and, while Asavari reaches सां by रेमप नी धा सां / धा सां / पधा मप सां धा ॥ ,Jaunpuri can take: धा सां, मप सां, मपधानीसां , पनीसांरेंसां , नीसां नीसांरेंसां , धा नी सां॥- which has the advantage of offering more freedom .

There is an appearent controversy about the use of Komal नी in the Aroh of Komal-Asavari (Komal रे Asavari): While some explain that it must not be taken and that, like in Asavari, Tar सां must be reached from धा in the मपधा सां phrase, it appears that the majority (Pt.V.R.P., Pt.O.T.) use it more or less sparingly (even if only as a Grace : नी-सां like Pt.V.N.B.).

B.S.R., once more, complicates matters by subdividing Komal-Asavari into 2 separate Ragas in relation with the Arohi use of Komal नी : In his opinion :

Komal-Asavari	is strictly Odav-Sampurna (ग-नी Varjit in Aroh) धा सां
Gandhari-Todi	using only Komal रे, twin brother of Komal-Asavari with a possible use of नी in Aroh. Sadav-Sampurna (ग Varjit in Aroh) धानीसा (and other ways like in Jaunpuri)

He has however over-looked the fact that Raga Gandhari (which uses both रे and whose Aroh-Avaroh is: सारेमपधा(नी)सां|सांनीधापमगरेसा) is also called by the name of Gandhari-Todi because of the Combination गरेसा which brings the shadow of Todi. (As a matter of fact, Dr.K.C.G. told me that Jaunpuri is also sometimes called Jaunpuri-Todi).

As Komal-Asavari does not have to stay distinct of Jaunpuri because of their different रे, the taking or not of नी in Aroh needs not be such a big affair, as it will not affect in anyway the Identity and Spirit of the Raga. In the same fashion, Komal नी can also be taken in Aroh in Gandhari and Devgandhar and therefore, apart from Raga Asavari which is strictly Odav-Sampurna, the other Ragas of the Group can be said to be Jaunpuri based.

The basic characteristics of the 5 Ragas are the same: they all omit ग in Aroh and have धा Vadi with गा Samvadi. Komal धा is often Andolit (~~).

There are two other Ragas, Raga Lakshmi-Todi and Lachari-Todi which have a certain affinity with the Group, however, it is mainly due to the fact that they use the Devgandhar phrase : रेनी सारेग म प (but the similitude ends there).

Raga Asavari - Chalan:

नीधा नीधा सा, सा, धा मप नीधा~~~ धसा | सारेमपधामप मग रे सारे सा, रे मप, धा मप,

म धा पधा मप, धामप गम मग रे-सा | प मप नीधा सां, सां, मप सां नीधा प, प गंरेंमं नीधा

नीध प, ध मपधसा नी ध नी ध प, म ग रे सारे, सा । रेमपध मपधसां, रें नीधप, धमप सां नी ध

प म ग—, रे — सा ॥

Raga Jaunpuri - Chalan:

सा, रेमप नी ध नी ध प, ग ग— रे — सा । नीसारे मपधमप म ग, रेमप नीधप म ग, मपधमप म ग रेसा ।

पनीसांरेंसां नी धप धम पधसां नी धप, धमप म ग रेमपध नी धमं, सां, प गंरेंसां सांरें नीसां

पध मप, पधनीसांरेंगंरेंसां नी ध धप, धमप सां नीसां धप मपधमप म ग ग रे, सा ॥

Raga Komal-Asavari is similar to Asavari and Jaunpuri (नी Aroh) in which रे has been made Komal. The Notes रे-म amd ध are often elongated and, in Avaroh, a little stoppage is done on रे before reaching सा.

In Avaroh, प and सा can be omitted: धम and रेनी. The Combination धम is also taken in Asavari and Jaunpuri but it is, with रेनी a peculiar feature of Raga Bilaskhani-Todi which takes सारेगप, धमगरे, सा गपधनीध मगरे नीध सा, रेगप, धमगरे, पनीधमगरे, सा, रेनीधमगरे नी ध सा धसारेग पधसांरेंगंरेंनीधमगरे गरेसा ॥ so, it is may be better not to abuse of it although it is accepted in Komal-Asavari.

Chalan:

नी ध ~ ध ~ ध सा, सारेम — म, म ग रे, नी सा रे सा नी ध सा । रे — म प नी ध ~ ध ~ मप,
धम, ग रे — ध सा । रेमपध ~ मप नी ध ~ प, मपनीध ~ म, प ध प धम गरे सा । म, पध ~ ध सां
मपधमं रेंनीध प, रेमपध ~ म प ध म, ग रे -सा, नी सा नी सा-रे सा नी ध ~ ध सा । सा, रेमगरे
पधमगरे, नी ध, मगरे, सां, नीधप म पधमगरे नी ध सा ॥

References: **Asavari:**
Pt.V.N.B. I,48/II,354 - SS.IV,410
Pt.V.R.P. I,135
Pt.O.T. III,82
Dr.L.M.M. I,222
M.Kri. III,276

Komal-Asavari:
Pt.V.R.P. V,30
Pt.O.T. VI,1
Pt.V.N.B. V,30

Jaunpuri:
Pt.V.N.B. III,644
' ' ' +SS IV,422
Pt.V.R.P. II,51
M.Kri. I,72
R.Waze I,84

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GANDHARI

Raga Gandhari is a sub-Variety of Raga Asavari which comes under Asavari That (सारेगमपधनीसां।सांनीधपमगरेसा).

There is no real controversy about that Raga although M.Kri. gave Komal-Asavari (using नी in Aroh) under the name of Gandhari and that B.S.R. tried again to subdivise it into 2 Types:

i) using both ग and Shuddh रे only : which corresponds to Raga Devgandhar (?)

ii) with Komal ग only and both रे ,the accepted Type.

That does not make any sense because the Shuddh रे and two ग Form has long been established under the name of Devgandhar... .Furthermore,giving vent to his 'Typophobia',he also considers a Gandhari-Todi using only Komal रे and taking नी in Aroh (which would be synonymous of Komal-Asavari) in opposition to his Komal-Asavari which can never take नी in Aroh.

Anyhow,as we have already seen in the last pages,Gandhari is also called Gandhari-Todi because of the गरेसा phrase which may give an idea of Todi (or of the Avaroh-Purwang of Komal-Asavari).Therefore,his findings are irrelevant and must be rejected.

There is only one Type of Gandhari whose Formula is:Jaunpuri+गरेसा endin It uses both रे ,the Notes ग,ध,नी are Komal and ग is Varjit in Aroh.

Jati: Sadav-Sampurna
Aroh-Avaroh: सारेमपध(नी)सां।सांनीधपमगरेसा॥
Vadi : ध
Samvadi: ग
Performing Time: Second Prahar of the Day.

Despite the fact that Komal रे is taken in Avaroh,it also happens that a Shuddh रे Avarohi phrase is taken in a Jaunpuri fashion: ध मप ^{म}ग रेसा

From the Vistars and Compositions examined,it appears that the reverse (i.e. Komal रे in Aroh:सारेमप) is more rare.(Pt.V.N.B. took it only once (Song p.373). In fact, the actual practice is to play Jaunpuri through and through and to take गरेसा as an ending phrase of a Movement.

Chalan:

सा, रेनी़ धा़ सा, सारेमप, धमप म ग म ग रे सा। रेमपधप, मगरे म, मप, म ग—, ध मप म ग रेसा।

,सारे, मप ग—, रे धपधमप ग—, मपध नी धप धम प ग–, ध मप गरेसा। मप सां नी ध प,

मपधनीसां रेंनीधप, रें मंपं मं ग रें सां, सां, नीसां ध प, धम प ध म प ग रे सा। सा, रेमपमगरेसा,

नी़सारेमपमगरेसा, साधधपधमपसां नीधपमगरेसा, रेमपधपमधनीसां रेंगंरेंसां, पसांनीसांधपमगरेसा॥

References:

Pt.V.N.B.	VI, 372	Vis.47I / SS. IV, 449
Pt.V.R.P.	V, I6	
Pt.Gune	II, 76	
R.Jha	II, 255	
M.Kri.	VII, 39	
B.S.R.	II, 60	

DEVGANDHAR

Raga Devgandhar or, as it was called previously[ε], Dvigandhar, is a sub-Variety of Raga Asavari and belongs to Asavari That.

Although it appears that, up to the time of Pt.V.N.B., two Types were prevalent, nowadays Devgandhar has an established Form. However, if only for knowledge sake, his now obsolete Version deserves to be quickly surveyed: रे-ध are Varjit in Aroh and only Komal ग is used. Its Purwang is of Dhanashree and Utterang of Jaunpuri. It has the tendancy to move more in Utterang:

Utav : (Pt.V.N.B.)

मप, धप, सां, नीसां, रेंसां, नी धप, मपग, मग, रेसा ॥

Chalan:

मम, प, धप, सां, सां, नीसां, नीनीसां, रेंसां, नी ध, प, धप, गमप, रेसा, नी धप, धप, ग, रे, सा ॥

To close-up that survey of the Types, it is interesting to note that B.S.R., in addition to the obsolete Version described by Pt.V.N.B., finds two more Types of Devgandhar: one which corresponds to the established version but ehich he calls either Gandhari or Dvigandhar and another of Sampurna-Sadav Jati (a most unusual Jati indeed !) in which म is Varjit in Avaroh and which uses both ग :

सारेग, म, प, धम, पनी धनीसां, सांरेंनी धप, ग, रे, गसा ॥

Moreover, he speaks of a Raga Devgandhar-Todi using both रे-ग-ध which I have not been able to trace anywhere and whose Movements are:

सारेगमपधनीसां, धनीसां, सांरेंनी धप, धनीसां, रेंसां, रेंनी धप, धम, पग, रे, रेसा ॥

But, enough of eccentricities, let us come back to Devgandhar (established Form). It uses both ग (as its old name Dvigandhar indicates) and Komal ध-नी

Jati: Sadav-Sampurna (Komal ग Varjit in Aroh) or
Sampurna (because of the सारेगम phrase).

Aroh-Avaroh: सारेमपध(नी)सां।सांनी धप धमगरेसा, रेनी सा रे ग - म प, धमप ग रे सा।

Vadi : ध

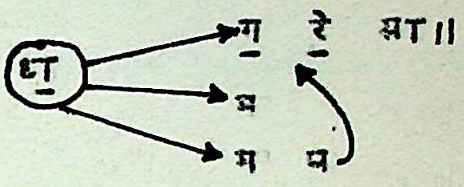
Samvadi: ग

Performing Time: Second Prahar of the Day.

It has to be performed as Jaunpuri to which is added Shuddh म only in the Combination : नी़ - सा रे ग म ,प ॥ which comes as an ending phrase of a movement and that also, not too frequently because Jaunpuri must dominate through and through.

Devgandhar bears some ressemblance with Raga Lakshmi-Todi whose Formula is (as given by Dr.K.C.G.):

नी़ सा रे ग म प ध (नी) सां | सां (नी) ध प



However, as both रे are taken in Lakshmi-Todi, the two Ragas remain distinc
At last, Devgandhar phrase नी़ - सा रे ग म ,प is also found in Raga Lachari-Todi.

Chalan: (Devgandhar)

सा,रेमपध पधमप मगमग रे सा, धमप ग रेसारे सा,रेनी़ सा रे ग म मप, धमपमग रे सा।

ध मपधसां, सां, रेंनी धप, मपसांधप, नी धप धमप, प धमपप मग रेसा , नी़-सा रे ग रेगम ,मप

प गंरेंसां नीसां नींधप , धमपध सां, रेंनी धप, मपधमप ग सारे सा, सधि धमपध मप मग रे सा,

सारेनी़, सा-रे-ग —— म —— मध मप मग रे-सा ॥

References:

Pt.V.N.B. VI,383 Vis.5I6 // SS-IV,...
Pt.V.R.P. V,23
Pt.Gune III,9I
R.Jha II,26I
M.Kri VII,42
B.S.R. II,I6

JAIT

Raga Jait, also called Jet or Jayat, comes from Marwa That. While comparing all the descriptions available on that Raga, I find that there are 5 Varieties of Jait. However, Musicians perform only one Odav Type which is the accepted version of that Raga and which I have myself learnt. Before examining the remaining varieties, let us study its main Form:

I-First Type-(Accepted Version):

In Raga Jait, रे is Komal, म-नी are Varjit and the remaining Notes are Shuddh.

Jati: Odav
Aroh-Avaroh: सारेगपधसां। सांधपगरेसा ॥ सारेगपधपसां or सागपधपसां। सांपधगपगरेसा ॥
Vadi : प
Samvadi: सा
Performing Time : First Prahar of the Night.

Its Odav Structure in सारेगपधसां renders it similar to Bhupali or Deshkar (सारेगपधसां) with Komal रे, or to Bibhas or Rewa (सारेगपधसां) with Shuddh ध.

Therefore, we can say that Jait is formed of Bibhas in Purwang (सारेगप) and of Deshkar in Utterang (पधसां, पधपसां).

The only controversy about Jait lies in the use of रे in Aroh: while some (Pt.V.R.P./M.Kri.) say that रे may be totally avoided in Aroh: साग, सापगप, सागपधगप, some prefer to use it also (Pt.V.N.B./Gune) : सारेग, रेग, रेगप, along with साग. But, in both instances, the spirit of the Raga remains unaffected and it does not alter its Identity.

Jait moves in a peculiar Vakra fashion which gives it its individuality: सागप, धगप पधग पधपसां पधगप सांपधगप गरेसा. Usually, सां is reached from प: गपधपसां but, in the Tans, an occasional धसां can be done. The Vadi प is also Nyas and, like Bibhas and Deshkar, Jait is an Utterang Pradhan Raga.

Chalan:

सा, रेसा, साग, गप, गरेसा, सारेग प, सागप, गप, धगप, साग गप पधप, गपधपग, रेसा, रेग, रेगप, सागप, गगप गप, धगप, धग पधप सां, रेंसां, पधप गप, धगप, धपगरेसा, । गपधपसां, सां, रेंसां, रेंगं सां,

रेंगंपंगंरें सां, सां पं, गंपं, गंरें सां, सां प ध ग प ग रेसा, पसा रेसा, गपधपधसां रेंसां, सांधपधग

पधपसां। पधपगरेसा, प़ सा रे सा, प धप़ सा॥

Very close to Jait is the Raga Jait-Kalyan which moves in the same fashion but uses Shuddh रे instead of Komal रे. (प रे is also taken repeatedly to show the Kalyan Anga-As for Jait, there is some controversy about the use of रे or not in Aroh. See Jait-Kalyan in Kalyan Group). The Raga Jaitshree is quite different as it uses Komal धा and, although Odav in Aroh, it is Sampurna in Avaroh with Tivra म and Shuddh नी. The Aroh presents, nevertheless, some ressemblance with Jait.

II-Second Type:

That second version, described by Pt.V.N.B., Pt.Gune and B.S.R., is the same as Type One but with a very occasional use of Tivra म in he phrase: मंधपमंग. Apart from that, its Chalan is similar to the accepted version.

III-Third Type:

That third version, described by Pt.V.N.B. and repeated by B.S.R., is more complex as it uses the two धा -रे and Tivra मं.

Chalan (Pt.V.N.B.):

गपग नी़सा मंग, पमं धपग, पमंग, रेगसा, रेनी़, नी़सा, रे सा, प़ध़प़ धगपसां, सां, सांरेंसां, (प) ग,

रेग, रेसा सा प ग प, मंध, प पग, नी़साग, पमंधप ग रेग रेसा॥

The Antra of the aforementionned three Types move in a similar fashion: (पधग) प सां, सांरें सां॥

IV- Fourth Type:

A most obscure version which has only been mentionned by B.S.R. and which is called Sampurna Jait: सारेगमंपधनीसां। सांनीधपमंगरेसा॥ (?)...

V-Fifth Type:

Equally obscure, also mentionned by B.S.R. and which is Sadav-Jati with धा Varjit: सारेगमंपनीसां। सांनीपमंगरेसा॥. Said to belong to Purvi That. (?)...

References: V.R.P. IV,78/V.N.B. VI,67 Vis.469/Gune III,39/M.Kri. VI,36/ V.N.B. SS-III,263/B.S.R. II,143

HEMANT

Hemant is a modern Raga which has been created by Ustad Allaudin Khan. It has been recorded on L.P. by Pt.Nikhil Banerjee and is also performed by Pt.Ravi Shankar.

Apart from B.S.R. ,no other Author has described it as it is,as yet, an unestablished and uncodified Raga.

Dr.K.C.G. says that there is another Raga called Manjh which is very similar to the 'new' Hemant and which has been existing for a much longer time although it never became popular.Raga Manjh has been described by R.Waze (p.53) and it uses the same Notes (Shuddh Swaras) as Hemant and is of the same Odav-Sampurna Nature with रे-प Varjit in Aroh :

सागमधानीसां | सांनीधापमगरेसा॥

He gave an extremely beautiful and sweet Ektal Composition which is really like Hemant (but,in which the Mand and Khamaj elements are more pronounced):

X		0		2		0		3		4	
Sthaye:								MANJH	-	R.WAZE	
धा	धा	म	प	म	ग	रे	सा	रे	-	सा	-
ऩी	सा	ऩीसा	रेसा	ध़ा	-	ध़ा	ऩी	सा	ग	म	-
प	म	प	म	ग	-	म	धा	धानी	सांनी	धा	-
Antra:											
म	ग	म	धा	-	नी	सां	सां	-	सां	सां	-
नी	नी	नी	सां	-	सां	नी	सां	नीसां	रेंसां	धा	-

It is not known whether Allaudin KhanSaheb knew about the existence of Manjh and,in the case he did,why he felt the urge to cll it by the 'new' name of Hemant.(May be,Manjh would be closer to Mand and Khamaj while Hemant would be distinguished by the 'theorical' गमरेसा which is supposed to be taken in Avaroh.However,as we will see later,the analysis of Nikhil's Hemant shows that गमरेसा is not taken as such;we cannot therefore properly speak of it as a differenciating factor.

It is probable that Nikhil's version is representative of KhanSaheb's as he learnt it from.him. प beeing weak,म is Vadi,Nyas and Vishranti and the Samvadi can either be सा or धा which is also naturally dominant. In Aroh, प is totally avoided and even in Avaroh ,it remains very weak : It is often dropped : धा म but it usually comes as a Spasht in a Avarohi Meend: धाप म |.Only 3-4 times it is taken as a frank Avarohi Note on which stoppage is done before ending on म : मधानीसां नीधा-प -धाप म .It also comes in the Meend: रे पगपमगम |. B.S.R. says that,in Avaroh,गमरेसा must be taken

but then again, in actual practice, **Pt.N.B.** never takes it frankly: Most of the time, he takes गम ग रेसा with a very short रे or गम ग रे सा and, occasionally: गरेसा. The Madhya सा is usually reached from नी but is also from Mandra धा: धानीसा धा सानीसाधासा, धा सा. ॥ In Aroh, रे is always omitted and साग or नीसाग, धानीसाग is taken. The Combinations always end on म: सागम, धानीसागम and ग is also dropped at times: धानीसा म ---- म म ग मग म ग रे सा ॥

The **Raga Bhinn-Sadj**, totally omitting रे - प in AvAroh-Avaroh both, is a sub-variety of Hemant but is more limited: सागमधानीसां | सांनीधामगसा ॥

Chalan:

सा, धासानीसा, धासानीरेसा नी धा—, म—, मग, म नी धा नीसा, धा गरेसानीधा सा, धानीसाम—,

धानीसाग गम धा म—, ग रे सा, गमगरेसा, धामगम ग रेसा, मगमगम रे सा, धानीसा ग म—, गमधा—,

धा, गमधानीसां नीधा, धा प म, सां नी धा प म, धा म नीधा-म, धा-प, प धाप म —| गमधानी

सां, गंमं रेंसां (सां) नीधा, धागंरेंसांनीसां नीधा प म धापमग मग रेसा, धानीसा ग म म-म— ॥

References:

B.S.R. II, I25

L.P.Record: **Pt.Nikhil Banerjee** (EASD.I342) (on TII-STS-Side II; 0544/0807)

Dr.K.C.G. Lecture 25/XI/8I : Rec. on T3I, Side II, Tr.4 0527/0765

Raga Manjh: **R.Waze**-p.53-58

JHINJHOTI

Jhinjhoti is one of the main Raga issued from Khamaj That (सारेगमपधानी सां।सांनीधापमगरेसा॥).It is a well-known Raga which is rendered in all the different Styles (Dhrupad,Dhamar,Kheyal,Thumree,Tappa etc...).

Because of its Notes,it closely resembles **Khamaj**,**Gara**,**Khambavati**, **Tilak-Kamod**,**Bangueshree** and **Pahari**. However,its Chalan is so unique that it can always retain its Identity and Individuality.

Despite the fact that some Scholars have considered two Types of Jhinjhoti,there is no need to understand them as separate.In fact,the only difference lies in the occasional use of Komal ग and Shuddh नी which is favoured by **Pt.D.V.Paluskar** and the **Gwalior Gharana** while others,like **Pt.Ravi Shankar** and **Ust.Vilayat Khan** only use Shuddh ग and Komal नी .I personally feel that the appropriate use of these extra-Notes beautifies Jhinjhoti although it may render its execution more complex because of the danger of unwillingly going into other Ragas.

The other point which could be argued upon is that,while some advocate the use of रेमपधासां in Aroh, others also take गमपधासां and other Combinations but,as **Dr.K.C.G.** points out ,'Jhinjhoti is a prolific Raga' in which diverse movements are permissible.In fact,all the Khamaj-based Ragas use common phrases and they are so inter-mingled that it is difficult to understand them separately.Therefrom ,their relation is explained by **Dr.K.C.G.** who says that 'Jhinjhoti is to Khamaj what **Sindhura** is to **Kafi**'.

Let us examine its Characteristics:
Jati: Sampurna.
Aroh-Avaroh: पधासारेग रेसा, रेमपधानीधापधासां । सांनीधापमग रेग रे सा ॥
Vadi : ग
Samvadi: नी (**Pt.V.R.P.** & **R.N.A.** gave ध)
Performing Time: Second Prahar of the Night.

In the difference of Khamaj which omits रे in Aroh (e.g. सागमपधानीसां।सांनीधापमग,नीधा मपधामग, रेसा॥),Jhinjhoti uses it profusely: धासारेग सारेगमग सारेनीधा सारेग ॥;furthermore,it can also be the starting Note of Combinations: रेमग , रेमपमग , रेग सा , रेमप , रेमपधा , रेमपधानीधा , रेमपधासां॥.

In Avaroh, while returning to सा, the Combination रेग रेसा or रेग सा is generally used so that रे looses its importance. That ग रेसा phrase is also found in Tilak-Kamod although it seems to me that रे is less appearent in it or even totally omitted: ग सा. Anyhow, the Movements of Tilak-Kamod: पनीसारेग सा, सारेपमग सा, रेमपसां प पधा म ग सा, पनीसारेग सानी | with Nyas on Mandra नी and पसां, पनीसां are different of the ones of Jhinjhoti.

The Note ग Vadi, is also Nyas and Vishranti: सारेग , सारेगमग , सारेमग , रेमग , धासारेमग , ग रेग , गरेगमग ॥ but it ultimately ends by returning to सा: पधासारेमग, ग रेसा , ग सा . The res~~s~~emblance of Jhinjhoti with the other Khamaj-based Ragas is mainly due to ग . However, ग is often omitted while going to Utterang : सारेमपधासां ॥ but it does not mean that सारेगमप is never taken. In fact, as we have said earlier, Jhinjhoti is a Thumree-Raga, therefore, permissive by Essence . Arohi Phrases starting on ग are also used: गमपधासां and an occasional Sapat Tan using all seven Notes will sound good without destroying the Spirit of the Raga.

The रेमपधासां phrase is common with Khambavati whose Movements are: सा, रे म पधा पधा सां | सांरेंनी धा पधा मप गम सा ॥ but the Vakra Avaroh ending on the Meend म सा or गम सा is different of Jhinjhoti. Actually, that सारेमपधासां | phrase is Durga based (सारेमपधासां | सांधापमरेसा ॥) and is also found in Jaldar-Kedar and Shuddh-Mallar which all use the same Aroh-Avaroh as Durga.

The Note म is not so important although it can be elongated at times. In Aroh Purwang, ग is often Vakra and taken from म : सारेमग ॥. It can also be the starting Note of beautiful Meends: म धापमपधा पम प ग रेग रेसा म धापमपधानी धानी धाप पधा म पग रेसा |. It is also the starting Note of the Antra: म मपधासां ॥

The Note प is also Nyas : रेमप धाप मपधासांनीधाप धामप ॥ and is the Graha (i.e. Starting Note) of the specific Jhinjhoti Phrase: पधासारेमग सा ॥

The Note धा gains importance because नी is usually avoided in Aroh and it can be elongated: सारेमपधा—मपधासारेंगं ॥.

While returning in Avaroh, a pure Khamaj phrase is often taken: सांनीधाम पग | in which प is omitted.

The Combinations सांनी॒धपमग or सांनी॒ध पध मप ग ॥ are also taken.

Komal नी॒ is usually not taken in Arch : सारेमपधसां | but can be used if we return to ध before reaching सां : रेमपधनी॒धसां | रेमपधनी॒धप धसां ॥

The Notes Shuddh नी and Komal ग॒ ,if taken,must be used sparingly and more as Grace-Notes than as established Notes.

In Pt.V.R.P.'s Vistars and Compositions,we find that,while नी is used in Mandra and Antra,the use of Komal ग॒ is usually restricted to Madhya Saptak:
ध़सा ग॒रेग॒ $^{\text{रे}}$सा, रेनी़॒ ध़प़ $^{\text{सा}}$ध़सा ॥(p.100) | रेनी़सा (...) $^{\text{नी}}$सा (...) रेसानी़सा (...)

सारेनी़सा॥(p.102) | ग रे सा $^{\text{सा}}$नी़सारेग॒मऽग॒रेसानी़॒ ध़प़॥(p.104)| मग॒रेऽग॒ $^{\text{रे}}$सानी़॒नी़॒ऽध़प़॥(p.105

धसारे ^{ग}ग॒ऽरेसा, सारे $^{\text{सा}}$नी़॒ ध़प़, ध़सारे(ग)॥(p.106) | नी़सारेग॒रेसा रे $^{\text{सा}}$नी़॒ ध़प़॥(p.108-

Pt.V.D.Paluskar's Composition). In Antra : पधनीसांनीनीसांरेंसांनी॒नी॒ध(...)is taken (p.107) and it looks very similar to the Raga Bangueshree described by R.Waze : म़ म़ प़ ध़ नी़ सा ,नी़नी़ सारे नी़॒ ध़प़,गग मम गरेनी़सा,नी़नी़सारे नी़॒ ध़॥

One has to remain cautious while using these two Notes because Jhinjhoti becomes close to Raga Gara which uses to ग - नी like Jaijaiwanti and Malgunji. But Gara Movements are different :
ध़नी़॒सा रेगमग रेग॒ रेसा रेनी़सा नी़सा नी़सारेसानी़॒ ध़प़ध़नी़॒रेरेसारे ध़नी़॒सा ध़नी़॒ध़प़म़ग़
ध़ नी़॒प़ध़नी़॒सा ध़नी़॒सारेगमग रे^{ग}रेसा ॥.

Dr.K.C.G. uses Komal ग॒ and Shuddh नी in a more subdued manner : only as Graces which are usally taken in fast moving Meends:
प़ध़सारेगमग $^{\text{रे}}$सा, नी़सा नी़सारे^{म}ग॒रेसा नी़सारेसानी़॒ ध़प़ ध़सारेग ॥
ध़सारेग, नी़साग॒रेनी़॒ध़ प़ध़सारेमग | नी़सा^{म} रे(नी़॒)ध़ प़ध़सारेगमग | नी़सा नी़सारेमग॒रेसा ॥
नी़सा ग॒रे(नी़॒)ध़ | नी़सारेग॒मग॒रेग॒रेसा(नी़॒)ध़ प़ ध़सारेमग ॥ .Such phrases are taken only to support the सा and although they may look varied,they are actually all taken in the same spirit.

The पधसारेग phrase is common with Bhupali (सारेगपधसां।सांधपगरेसा।) Deshkar and Jait-Kalyan which are Pentatonic Ragas .

It is inter~~r~~esting to note that the original Form of Raga Pahari is also very close to Jhinjhoti: The following Chalen of Pahari has been given by Pt.V.N.B.:

ग, रेसा, धा, पधसा गपधप, ग, रेसाधा, रेग, सा, धा, पधसा ^{प}गप, धसां, धप, गरे, धसारेग, साधा, पधसा ॥ (the ग, रेसाधा phrase reminds me of Savani-Kalyan)

However, Pahari is often transposed:

प ध सा रे ग becomes
सा रे म प ध

Ustad Abdul Karim Khan has left us a beautiful L.P.Record of Jhinjhoti which is, according to Dr.K.C.G. 'one of the finest Music piece ever recorded' . Some people consider it to be Pahari-Jhinjhoti (in which Komal नी is added to the original Pahari which uses only Shuddh नी, if at all).

At last, Jhinjhoti must be performed mainly in Mandra and Madhya Saptak.

Chalan:

धसा गरेसारेग $^{रे}$सा, नीधा प$^{सा}$धा सा । पधसा रेमग $^{रे}$सा, सारेनी धा नीधा पधसा रेमग सा ।
सारेग सा, रेरेग $^{रे}$सा, धसारे सारेग सा, रेनी धा सारेपमग $^{रे}$सा । रेग रेसा, रेमपधा मग $^{रे}$ग $^{रे}$सा,
रेगमप, धपग रेसा, रे रेम मप पधा पधा(नी) धापधामग रेग रेमग सारेनी धा पधसा ।
सारेपमगरेसानीधापधासारेगमग, सारेग रे ^{ग}रेपमग, सारेगम——म ^{ग}रेम पधा(म), म मप मपधापधा ^{प}म
मप धानी पधा सां, रेंगं $^{रें}$सां, पधासारेग सारेमपधा मपधासांरेंगं सां रेंनीधा म पग रेग रेसा ।
सां, नीधासां, सां नीधापमगरेसानीधासारेग पमगरेसा सारेग सा, सानीरेसानीसा(नी) धा पधसा,
नीसा नीसारे ^{म}गरेसा, नीसारे(नी) धा पधसारेगमग सा $^{सा}$रे $^{नी}$धा ^{प}धसा ॥

References:

Pt.V.N.B.	V,261 // SS-I,223	Pt.O.T.	V,162
Pt.V.R.P.	III,99	R.Jha	II,279
R.Waze	I,33	B.S.R.	II,169
M.Kri.	VII,42	R.N.A.	I,163

KALAVATI

Raga Kalavati is a modern Raga which, according to J.D.Patki, has been popularised in Maharastra by Pt.Rao Nagarkar and also by Roshan Ara Begum and Gangu Bai Hangal. Its description has also been given by Pt.V.R.P. who says that it is derived from a Karnatak Raga. (As we shall see later, Hindustani Kalavati has nothing to do with its Karnatak counterpart but, let us first study its characteristics).

Kalavati, although sometimes called Kalavati-Kalyan, actually belongs to Khamaj That because it uses Shuddh Swaras with Komal नी. Furthermore, रे and म are Varjit in Aroh-Avaroh both.

Jati: Odav
Aroh-Avaroh: सागपधा सांनी धासां | सांनीधाप, ग धापगसा ||
Vadi : प
Samvadi: सा
Performing Time: Midnight

Komal नी is weak in Aroh and often dropped: गपधानीधासां, सागपधासां, but, in Tans, गपधानीसां is also taken. Komal नी is also Andolit: गपधानी ∿ धाप and used in an 'open' manner: गपधानी---नीधाप गपधासांनी---धाप||. ग is also a Nyas and often the starting Note of a Combination: ग गपधानीधापग, गप धाप ग. While returning to सा, a descending Meend is taken: धाप ग सा, ग SS सा.

These are the main features of that Raga which has been beautifully rendered by Ustad Imrat Khan on Sitar in a L.P. Record.

B.S.R. explains that the Karnatak Kalavati is an Odav-Sadav Raga with ग-नी Varjit in Aroh and नी in Avaroh and that it uses Komal रे. Its Aroh has a Durga structure: सारेमपधासां| सांधापमगसारेसा||. It is rather closer to Raga Hevitri (an uncommon Hindustani Raga) which is Odav-Sampurna: सारेमपधासां | सांनीधाप मगरेग (म) रेसा||. He further says that Hindustani Kalavati res~~s~~embles more to the Karnatak Raga Malayamaruta : सारेगपधानीसां| सांनीधापगरेसा || if रे is totally suppressed. At last, he mentions another variety of Karnatak Kalavati (of the Dikshitar School) which is Sampurna Jati; Its Form is: सागगमधाधाधापसां|सांधाधाधापमगगमगसा|| which is quite repulsive to my aesthetical idea of beauty ! ...

I understand Kalavati as a transposition of Abhogui-Kanada:

Kalavati: सागपधा(नी)सां नीधापगसा ||
Abhogui : मधासारे ग म ग रेसाधाम ||

(Of course, within limits as both have differences: in the Arohi use of नी̱ in Kalavati which should not be done and in the ग̱मरेसा phrase of Abhogui).

There is also a Chautal Composition in the Raga Laksha-Sakh (Bilaval That) given by R.Jha in which the first line (Aroh) ressembles to Kalavati :

X 0 2 0 3 4
ग - | ग प | - धा | सां नी̱ | धा नी̱ | धा प

But, in the second line, (Avaroh) म and रे come which totally destroy that previous feeling of semblance and separate their identities:

X 0 2 0 3 4
धा प | म ग | - प | ग म | रे सा | - सा

Chalan:

सा, गप, ग सा नी̱̣ धा̣ सा, सा प ग प , धा प ग सा, गपधा-- धा--नी̱धा--प, ग गपधानी̱~~,

नी̱धाप, गप गपधानी̱धा नी̱धासां, सां गं सां सांगंपगंसांनी̱धा, गपधा नी̱नी̱धाप गधाप, गनी̱धा, गसांनी̱धा

नी̱धापगप धा प गपधाप धा प ग SS सा , नी̱̣धा̣सा | गपधानी̱सांनी̱धापगसा ||

References: Pt.V.R.P. VII, 68
B.S.R. III, 7
J.D.Patki III, 32

Record: Ustad Imrat Khan (Sitar) L.P. .... (T27, tr.3)

LALIT-PANCHAM

Although Lalit-Pancham has been said to come from Bhairav That, it should better be classified in a Lalit Anga Group which would comprise all the sub-varieties of Raga Lalit.

Lalit-Pancham is nothing but Lalit in which प has been added, as by mistake.... Indeed, it must have been brought out by an Artist who, while playing Lalit, inadvertently touched प and who, to conceal his mistake, started elaborating it to the great delight of his ever-enthousiastic disciples and fans who praized him for his 'Creative Genious'... and who carried over the said 'creation' until it came, in time, to be classified in some dusty books ....and learnt by the students !

The Authors have given so many different versions of Lalit-Pancham - in relation to the quantitative and qualitative use of प - that it is impossible to come out with one Raga Form ... while some only use प in Avaroh, others use it also in Aroh; while some use only Komal ध, others (B.B.) use Shuddh ध and even both ध ... . All this embroglio of theories tend to show that there is NO established version of Lalit-Pancham and, therefore, that the use of प is left to the discretion, dexterity and competence of the performer who must try to include it in Lalit - in the most gracefull manner in order to minimise the extend of the damages incurred ! The Note प, in Lalit, does not add any Musicality to the Raga: if played too much, it becomes totally ugly and, even when used little, it is rather a burden.

In trying to bring out its most logical and aesthetically appealing characters, two points have to be taken into account:

i) प must be played as rarely as possible - so that, to 99 percent of Lalit, only I percent of प Combinations should be added.

ii) The प Combinations are left to the individual choice and imagination although, for my part, Pt.V.R.P.'s usage of प is the most appealing: He takes it (mainly) in Avaroh as a ending phrase of a passage: पगरे॒सा (instead og the Lalit म॑गरे॒सा; which is may be least disharmonic to the ear).

Here are the characteristics of its Komal ध Lalit Based Form:

Jati: Sadav-Sampurn (if प Varjit in Aroh). (B.S.R. says Odav-Sampurn because he omits रे॒ and प in Aroh)

Aroh-Avaroh: सारे॒गमम॑, गम॑ध॒नीसां । सांनी ध॒(प)मग, रे॒म॑गरे॒सा । सांनी ध॒म॑ग पगरे॒सा ॥

Vadi : म

Samvadi: सा

Performing Time: Morning.

Chalan (Pt.V.N.B.):

गम॑गरे॒सा, ध़॒नी़ सागम, मम॑म॑, मम॑ग, म॑ ध॒नी सां, सांरें॒, सांनी ध॒प, म॑पम॑ ध॒पम॑, गम ध॒नी सां, सां, सांनीरें॒;

सांनी ध॒नी, सांगंगंमंमंगंरें॒, सांनी ध॒प, म॑प, गम॑गरे॒सा ॥

Use of प in Pt.V.N.B.'s Vistars:

म॑ग, प, म॑ ध॒नी ध॒प, म, म॑ग, ... नी़रे॒सा, म, गप, म॑ग, नी ध॒प, म॑मग, ... सारे॒सा ध़॒नी़ ध़॒प़... पगमपगरे॒सा...

म॑पध॒प, म॑पध॒नी ध॒प, नी ध॒पम॑म, म॑ ध॒नी रें॒नी ध॒प ...सागम, गप, म॑ ध, प सां ॥ In my opinion, it is not appealing because प is used in a variety of phrases belonging to too many Ragas - so, Lalit identity is practically lost.

Chalan (Pt.V.R.P.) and accented version:

सा, नी़रे॒सा, नी़रे॒गम, म॑ग, म॑ धाम॑मग, पगरे॒सा । सा, नी़रे॒गम, म॑ग, म॑ ध॒ नी सां नी नी ध॒म॑मग, पगरे॒सा ।

सा रे॒ नी सा म, म॑मग, म॑ ध॒नी ध॒पम॑म, म॑ ध॒सां, नीरें॒सां, सांनीरें॒गं ऽरें॒, म॑गंरें॒सां, सांनीरें॒नी ध॒पम॑म, पगरे॒सा ॥

The usage of प can be restricted to पगरे॒सा as ending phrase.

References: Pt.V.N.B. V,36I Vis.509 - SS. III,325
Pt.V.R.P. VII,I24
Pt.Gune IV,43
M.Kri. VI,2
B.S.R. III,85
Pt.B.B. II,33

Recorded Interview of Dr.K.C.G. : T28-Side I, Tr.3 : I662/I740 (20/IX/8I)

DHANASHREE

As the study of Raga Multani-Dhanashree requires a prior understanding of its two components, we shall first, analyse separately the once popular Raga Dhanashree. (also named Dhanyashree, Dhannashree or Dhannasika).

Despite its impressive number of Angas (we shall examine 5 Types), a few common characters found in all the Types, can be said to be specific of the Raga:

i) Odav-Sampurna Jati with रे-धा Varjit in Aroh.
ii) Vadi: प and Samvadi: सा
iii) The Raga revolves around प and सा, ग, and नी are also important.
iv) म is weak and often dropped in Avaroh: प ग is characteristic.
v) रे-धा are also not important in Avaroh.

Out of its 5 Angas, its Kafi and Bhairavi Angas are, by far, the most important.

I- Dhanashree (Kafi Anga):

It is probably the most well-known Form of Dhanashree as it is the Representative of one of the 5 Groups of Ragas classified under Kafi That (viz. i) Kafi, ii) Dhanashree, iii) Sarang, iv) Kanada and v) Mallar).

Like Kafi, it uses Komal ग-नी while the remaining Notes are Shuddh. The Notes रे-धा are Varjit in Aroh.

Jati: Odav-Sampurna (रे-धा Varjit in Aroh)
Aroh-Avaroh: नी̣सागमपनीसां)सांनीधाप,मग,पग,मगरेसा ||
Vadi : प
Samvadi: सा
Performing Time: Third Prahar of the Day.

It has exactly the same structure than Raga Bhimpalasi ; that is why that Form of Dhanashree is nowadays often called 'Bhimpalasi Anga'. Indeed, both Ragas are so close that many people who have not learnt Dhanashree, unknowingly perform it under the name of Bhimpalasi... . The reason is that Dhanashree, which was a popular Raga in the past, has now become practically obsolete because of the 'recently' gained popularity

of its twin-brother, Bhimpalasi, which relegated it to an obscure background of oblivion.

The same phenomenon has occured in several other Ragas such as Purvi, Sorath and Nat which have been so over-shadowed by Purya-Dhanashree, Desh and Chayanat respectively, that they are only known today to a few Musicians, generally Vocalists.

Dhanashree and Bhimpalasi, having the same Aroh-Avaroh (नीसागमपनीसां। सांनीधापमगरेसा॥) can only be differenciated because of their Vadis:

Bhimpalasi Vadis: म - सा
Dhanashree Vadis: प - सा

While म, in Bhimpalasi must be elongated and stressed, Dhanashree is entirely centered on प. Moreover, the प ग Combination which is specific of Dhanashree, comes also in Bhimpalasi. At last, Pt. Gune says that, in Dhanashree, a Nyas must be done on ग which is more proeminent than in Bhimpalasi. In short, if in Bhimpalasi, प was to be made important, it would become Raga Dhanashree.

Bhimpalasi म : नीसाम, म, पम, धापम, नीधापम, नीपगम, मप गम, सां मगरेसा, नीसा म —, म, मपनीसांगंरेंसां नीसां नीधाप मप गम सामगरेसा, नीसाम म पगम ...॥

Dhanashree प : नीसाप ग रेसा, गमप, मपनीप, नीपगमप, मपनीसां, सां नीसां रेंसां नी धा प, मप सांनीधाप, प ग, म प म ग रेसा॥ (Shuddh नी can also come in Antra as found in Pt. V. N. B. Composition (p. I47)).

At last, due to the weakness of रे and धा, Dhanashree is very close to Raga Dhani (नीसागमपनीसां। सांनीपमग, सागु॥) which is Odav Jati with रे-धा Varjit in Aroh-Avaroh both (although some people use very little of रे in Avaroh - more as a Grace than as a Note - or in Antra). As in Dhanashree, Shuddh नी may also come in Antra. But, because of धा, both Ragas can remain distinct.

II- Dhanashree (Bhairavi Anga):

The same Characteristics (Jati, Vadis etc..) and Mouvements are found in that Type which uses Komal रे-धा instead of their Shuddh Forms as in Kafi, Bhimpalasi Anga. However, the uniqueness of its Scale: सागमपनीसां। सांनीधापमगरेसा॥ allows us to give a greater importance to म than in its Kafi counter-part without the fear of mixing it with other Ragas.

Combinations either showing or dropping म are taken :
साम मग प, मपनीधप, मप सांनी सांनी ध प, सागप, सागमप, पमगरेसा ॥

पग is also used as in Kafi Anga.

Chalan:

नीसा, गमप, गप, गमप नीसां, नीधपमग, पग, रेसा । नीसाम मग मप, पधप, म, पग, गमप, मग, सा रेसा ।

रेनीसा, मप, गमप, नीधप, पपधम, गमप, ग मग रेसा। पप ग, मपनीसां, सांगरेसां नीसांरेसांनीसां, नीधप

पनीसां, पधप, प मग, रेसा ॥

III- Dhanashree (Patdeep Anga):

That Type has been given by R.Waze and is similar to the more modern Raga Patdeep which is Bhimpalasi with Shuddh नी (प Vadi).

However, he tells us that सांनीधप Combination must never be taken in Avaroh while it can be taken in Patdeep which moves as follows:
पसांनीसांध प, मप, ग, म, प, नीसां, सांनीधपमपग, मगरेसा, नीसागमप, गमपनीसां, नीसांगंरेंसा,
नीसां नी धप, पपग मगरेसा, मप, सांनीधप, मप, गमप ॥

Chalan: (R.Waze)

नीधप, गमप, गग, मगरेसा, नीसागमप । सांध, मप, नीधप, मप, गगमगरेसा नीनीसां, सां, गंरेसां,
नीनीसां, धप, मपधप, नीधप, मप, गमप, नीसा, गमप ॥ (Komal नी may sometimes be taken)

IV- Dhanashree (Khamaj or Bilaval Anga):

The same Type has been described by Pt.V.R.P. under Khamaj and by B.S.R. under Bilaval. All the Notes are Shuddh and it could be compared to Patdeep with Shuddh ग. as its Jati is also Odav-Sampurna:
नीसागमपनीसां। सांनीधप, प धम, पग, गमऽगरेसा ॥

It looks a bit like Raga Bihag (नीसागमपनीसां। सांनीधप, मंपगमग, रेसा ॥) because both have the same Aroh. However, they remain distinct because of the Tivra मं of Bihag and the following Combinations which are specific

of this rare Variety of Dhanashree:

पम , प म ग ,ग म रे सा , नी सा धा प , म प नी नी सा॥

नी S धाप , धा S , पम ,प मग , मरेसा॥ (Pt.V.R.P.)

V-Dhanashree in which all the Notes are Shuddh with Tivra मं :

This Variety, given in the Book of Bakhtawar Singh , res~~s~~embles Raga Maru-Bihag:

नीसागमंपनीसां।सांनीधापमंगरेसा, नीसाम मग,सा गमंप मंप,पंगरेसा॥

(Shuddh म phrase apart), but it is obsolete.

References:

Pt.V.R.P.	V,140 / VII,40
Pt.V.N.B.	VI,143 -Vis.477 / SS- IV,113
Pt.Gune	III,64
R.Waze	I,94 / I,126
B.S.R.	II,30

Recorded Lecture of Dr.K.C.G. (8/II/82-Gurtu Hostel,BHU)
T31-Side II,Tr.2 -0759/1243

MULTANI-DHANASHREE : (RAGA MULTANI: CHARACTERISTICS AND FORM)

Having not been described by Pt.V.N.B. but only by Pt.V.R.P., we can assume that Multani-Dhanashree is a modern Creation.

As its name indicates, it is the result of a Combination of Raga Multani and Dhanashree with a Multani base.

Before going further, let us quickly examine the Characteristics and the Form of Raga Multani:

Raga Multani comes from Todi That (सारेगमंपधनीसां|सांनीधपमंगरेसा ॥) and uses Komal रे-ग-धा and Tivra मं . In Aroh, रे and धा are Varjit.

Jati: Odav-Sampurna

Aroh-Avaroh: नीसा मंग मंपनीसां|सांनीधप मंग,मंगरेसा ॥

Vadi : प

Samvadi: सा

Performing Time: Fourth Prahar of the Day.

In Multani, the Notes रे and धा are so weak that they must never be stressed. On Sitar, they can be taken from सा and प Pardas respectively without shifting the रे-धा Pardas to their Komal positions:

नीसा मंग पमंग, मंग रेसा | नीसा मंग, मंपनीसांगंरेंसांनीधप, सांनी धप मंग, मंग रेसा ॥

At last, Komal ग is always taken from मं and repeated:

मंग मंग रेसा | मंग मंग मं प ॥

The weak treatment of रे-धा and the repeated मंग Combination are specific of Multani and keep its identity distinct of Raga Todi.

Chalan (Multani):

नीसा मंग, मंग रेसा, नी(सा) नीधप, मंपनीसा मंगरेसा | नीसा मंग मंग मं प, प, पमंधपमंप मंग, मंग मंपनी, नी नीधप, नीसांनी धप, (प) मंग, सामंग रेसा | मंप मंग, मंपनीसांगंरेंसां, (सां) नी धप मंग रेसा ॥

References: (Multani):

Pt.V.N.B.	IV, 74I	- SS. IV, 684
Pt.V.R.P.	II, I26	
Pt.O.T.	IV, 69	
M.Kri.	III, I95	

MULTANI-DHANASHREE

Raga Multani-Dhanashree is Multani based. As it is a mixture of Multani and Dhanashree (Bhairavi Anga), in addition to the रे-ग-धा Komal and Tivra म of Multani, it also uses Komal नी and Shuddh म.

The two Ragas can be nicely blended because they have a few common features:

i) They are Odav-Sampurna Ragas with रे-धा Varjit in Aroh.
ii) They have the same Vadi-Samvadi : प - सा
iii) They are performed in late afternoon.

In Multani-Dhanashree, Komal नी and Shuddh म indicate Dhanashree which may be, to a certain extend, given a lesser or greater qualitative and quantitative importance:

In Dr.L.M.M.'s opinion, these Notes may only be taken in two specific phrases: सा मगरेसा । प सांनी धाप ॥

One may argue that, despite their appealing symetrical structure, they are not representative of Dhanashree - but rather of Bhairavi- .

However, Dr.L.M.M.'s Version is understandable because these 2 phrases closely follow the Movements of Multani and can be inserbed without damaging the aesthetical structure of the Raga:

नीसा मंगरेसा , नीसा मंग मंग मं प, (प) मंग , मं ग रेसा। सा मंग मं प, सा मगरेसा नीसा मंगमंप,
मंग मं प नी सां, पनीसांगंरेंसां नीसांनीधाप , प सांनीधाप मं(प) मंग, सा मंगमंप मंग, मंगरेसा।
नीसा मगरेसा, मंग मंग मं (प) मंग , मंग रेसा॥

Dr.K.C.G. , agreeing with Pt.V.R.P. , says that the use of Shuddh म and Komal नी needs not be restricted to these two phrases and must be shown in more ways, following the Dhanashree Features.

Doing so, greatly enlarges the scope of the Raga and allows, within limits (as Multani: नी-मं must remain predominant), an alternance of Shuddh नी, Tivra मं phrases with Komal नी , Shuddh म Combinations .

प सां नी ध॒ प । म॑ प नी सां ॥ (Multani)
प सां नी॒ ध॒ प । म प नी॒ सां ॥ (indicating Bhairavi/Dhanashree)

The phrase : नीसाम मग॒ म॑प is characteristic of Multani-Dhanashree. and is always taken at the beginning of a Movement.

Shuddh म which is, as we have seen, more important in Bhairavi Anga Dhanashree, can also be taken in that beautiful Combination :
सां नी ध॒ प ध॒ म ॥ which reminds us of Jogiya (सारे॒मपध॒सां, सांनीध॒पध॒म, प(नी॒)ध॒पमग-रे॒ सा) .

At last, Komal रे॒ is less weak than in Multani. In Antra, it can be taken in the following fashion:

प नी सां रें॒ गं रें॒ सां ॥

Chalan:

सा नीसा म मग॒, म॑प, म॑ग॒ म॑ग॒ रे॒ सा, नीसा म॑ग॒रे॒सा, साम मग॒ म॑प, पम॑ध॒पम॑प म॑ग॒, म॑ग॒ म॑ग॒ रे॒ सा ।
साम ग॒ म॑ प, म॑प नीसांरें॒सां नीध॒प. मप सांनी॒ध॒प, पम॑ध॒प म॑ग॒, म॑ ग॒ रे॒ सा । सा म, मग॒, ग॒प पम॑,
पनीसां गं॒रें॒सां नीसांनीध॒प ध॒म, मप सांनी॒ध॒प, ध॒प म॑ग॒, सा म॑ग॒ रे॒ सा म॑पनीसां रें॒गंरें॒सां नीसां
नीध॒प, पम पसां नी॒सां नी॒ ध॒ प, ग॒प म॑प म॑ग॒ म॑ग॒ रे॒ सा । साम मग॒ म॑ प, पनी॒सांगं॒रें॒सां,
सांनीसां नी ध॒ प, प नीसांरें॒सांरें॒ नी सां नी॒ध॒प पम॑ध॒प म॑ग॒, म॑ग॒ रे॒ सा । नीसाम मग॒ म॑ प,
म॑ग॒ रे॒ सा, मग॒ मपनीसांगं॒रें॒सांनीध॒पध॒म, पसांनी॒ध॒पम॑ग॒, म॑ग॒ रे॒ सा ॥

References: Pt.V.R.P. V,148
Dr.K.C.G. Recorded Lecture (8/II/82-Gurtu Hostel,BHU)
T3I-Side II,Tr.2-0759/I243

KHAT

Khat is a very difficult Raga to study because it does not have any definite Form.

Its name is the result of a transformation of the word 'Shat' (meaning 'six' in Sanskrit) into Khat and implies that it is a mixture of six Ragas. However, regarding its supposed six components, an utter confusion prevails because the Authors (Ancient and Modern) have all given different Ragas and were never able to reach a standart Formula.

Moreover, the study of the Texts reveals that Khat is ,very often, a mixture of less than six Ragas and that many Compositions are made-up of two or three Ragas only. That is why that Raga, which may use up to eleven Notes ,does not have any specific Aroh-Avaroh etc. ... and can only be learnt from Compositions which will indicate the Ragas used and serve as 'guides' for any subsequent development of the Raga.

Probably created by the fanciful imagination of a Great Musician who was able to make this 'unorthodox mixture' into an appealing whole, it became, later on, a difficult affair to retain its original Form which left with its inventor and Khat ultimately degenerated into an embroglio of Types which allows us to think that:

i) It could be altogether suppressed from Raga Sangeet without causing any greatly felt loss.

ii) It could exist as a Raga Mala Form in which shorter phrases than usual would be taken in a Composition in a few predeterminated Ragas.

iii) Its only value is Academic: It has more beem preserved for Archives than for practical use although some Vocalists still sing it in various Forms.

Dr.K.C.G. recalls that an Hindi word 'Khatrag ' ,either meaning 'junk' or 'useless talk' ,was so popular a few decades ago that it was profusely used by all (Musicians and Non-Musicians alike). That naturally implies that Raga Khat was so discredited that it came to be synonymous of 'nonsense' in popular language. Of course, people were usually unaware of the existence of a Raga Khat which was the root of the word.

In order to get an idea of the complexity of the Types, here is an example of the extreme diversity of Khat Formulas found in the Raga Shastras:

1 - Varati, Gujari, Gauri, Shyam, Asavari and Gandhar(I) (Raga Tarangini, cited by Pt.V.N.B. SS-IV, 500 & R.Jha)

2 - Barari, Gujari, Gauri and Shyam (R.Jha)

3 - Barari, Asavari, Todi, Shyam, Bahuli and Gandhari (Captain Willard, cited by Pt.V.N.B. SS-IV, 501)

4 - Ramkali, Asavari, Gujari-Todi, Vairati and Gandhar(i) (Suratrangini, cited by Pt.V.N.B. SS-IV, 502 & B.S.R.)

5 - Suha, Bhairav, Bhairavi, Asavari, Khamaj and Sarang (R.Jha quoting Pt.V.N.B.)

6 - Suha, Kanada, Desi, Gandhari and Sughrai (Pt.V.R.P.)

7 - Dr.K.C.G. says that Shri Nivritti Bua (a disciple of Ustad Alladiya Khan) understands Khat as:

'a mixture of Desi in Purwang and Asavari in Utterang'

8 - Furthermore, a number of Compositions given by Pt.V.N.B. usethe Combination ग प which is specific of the Sakh sub-group of Ragas (comprising of Dev-Sakh, Bhav-Sakh etc....) and also Adana Combinations such as धनीसांरेंसां नी धनीप although Sakh and Adana have not been mentionned as components of the Formulas.

9 - At last, all types of Notes may be used in Raga Khat. For instnce, Pt.V.N.B. says that it can use:
i) the Swaras of Bhairav (Komal रे-धा)
ii) both ग - धा - नी
iii) both रे - ग - धा
iv) both रे - ग and Shuddh ग

There are also diverse opinions regarding the Raga Khat-Todi:

1 - Some say that Khat and Khat-Todi are not different entities.

2 - Some say that when Khat is performed in a Bhairav Anga (रे) or when it uses Gandhari, Komal-Asavari material (गरेसा), it becomes Khat-Todi. According to R.Jha, Khat-Todi is made of Khat to which is added
प ग म रे ग रे सा

3 - Others say that Khat-Todi uses both म with Tivra मं predominant (to show Todi).

Despite all this complexity, a few common features have been nicely brought out in R.Jha's analysis:

1 - In all the Types of Khat, the Notes of Asavari That dominate (Komal ग॒ - धा॒ - नी॒). Komal ग is present in all the Types.

2 - Komal ग॒ and धा॒ are often Andolit.

3 - Khat is a Morning Raga despite the fact that, in many Compositions, its components are made-up of a majority of evening Ragas.

4 - The Vadi-Samvadi are प-सा or धा-ग and it is a Sampurna Jati Raga although B.S.R. considers it to be Sadav-Sampurna as रे is often avoided in Aroh (when Suha or Sakh is taken in Aroh Purwang)

5 - It is an Utterang-Pradhan Raga which moves mainly in Madhya and Tar-Saptak.

6 - The Raga must follow the way of the chosen Composition but, because of the diversity of Forms, Tans are difficult to tackle.

Let us study the phrases pertaining to different Ragas which are usually found in Compositions:

Pt.V.N.B. VI, 391-Jhaptal

X		2			0		3			
सा	नी̣	सा	^{म}ग॒	म	प	-	प	$^{\text{नी}}$-धा॒	प	**Sthaye**
$^{\text{नी}}$-धा॒	-	$^{\text{नी}}$-धा॒	$^{\text{नी}}$-धा॒	-	$^{\text{सां}}$नी	सां	सां	$^{\text{नी}}$-धा॒	प	
^{म}ग॒	म	$^{\text{नी}}$-धा॒	धा॒	प	$^{\text{नी}}$-धा॒	प	^{म}ग॒	म	म	
^{म}ग॒	म	$^{\text{नी}}$-धा॒	धा॒	प	^{म}ग	^{म}ग	^{ग}म	रे॒	सा	
म	प	प	$^{\text{नी}}$धा॒	-	नी	सां	सां	सां	सां	**Antra**
$^{\text{नी}}$-धा॒	$^{\text{नी}}$-धा॒	$^{\text{नी}}$-धा॒	नी	सां	रें	सां	सां	$^{\text{नी}}$-धा॒	प	
$^{\text{सां}}$नी॒	$^{\text{सां}}$नी॒	$^{\text{सां}}$नी॒	धा	म	प	धा	नी	सां	सां	
रें	सा	नी॒	धा	प	म	प	धा	नी	सा	
नी॒	धा॒	प	^{म}ग॒	म	प	-	प	$^{\text{नी}}$-धा॒	प	

In that Composition, five Ragas have been juxtaposed .They are: 1- Suha, 2- Bhairavi, 3- Adana, 4- Bhairav, 5- Khamaj.

They are found in the following phrases:

Raga	Sthaye	Antra
Suha	नी़ सा ^{म}ग̲ म प	
Bhairavi	प $^{\text{नी̲}}$ध̲ प । ^{म}ग̲म $^{\text{नी̲}}$ध̲प $^{\text{नी̲}}$ध̲प ^{म}ग̲म	नी̲ ध̲ प ग̲ म प
Adana	$^{\text{नी̲}}$ध̲ $^{\text{नी̲}}$ध̲। $^{\text{सां}}$नी सां	$^{\text{नी̲}}$ध̲ नी सां रें सां $^{\text{नी̲}}$ध̲
Bhairav	प ग म रे̲ सा	
Khamaj		नी̲ ध म प ध नी सां , रेंसांनी̲...

After having followed the same procedure to analyse the Compositions of diverse Authors, it appears that:

1- Kanada (Suha, Sugrahai, Adana or Sakh) is always important in the Compositions.

2- Asavari is predominant because: i) Kanada Ragas are classified under under Asavari Group ;ii) its derivatives, Jaunpuri, Gandhari and Devgandhar are also found at times; iii) मप$^{\text{नी̲}}$ध̲ सां of Raga Asavari is often taken in Antra.

3- Bhairavi phrases are commonly used .

4- Sarang, Khamaj, Bhairav, Desi and Todi are not always found in the Compositions and their use appears more constricted .

Chalan (Pt.V.N.B.)

रेनी़सा^{म}ग̲म, प, $^{\text{नी̲}}$ध̲$^{\text{नी̲}}$ध̲$^{\text{नी̲}}$ध̲सां, ^{प}नी̲प, पग̲, म, मनी̲ध̲प, प, पग̲, म, $^{\text{ग̲}}$म, पध̲नी̲ध̲पग̲मग̲रेसा॥ (1st)

रेनी़सा, ^{म}ग̲, म, प, प, प, $^{\text{नी̲}}$ध̲$^{\text{नी̲}}$ध̲, प, सां, ध̲, प, ^{म}ग̲, म, नी̲ध̲, प, ध̲प, ^{म}ग̲, म, प, ^{म}गमरे̲सा॥ (2nd)

Chalan (R.Jha)

^{प}ग̲ ^{म}ग̲ म प, $^{\text{नी̲}}$ध̲$^{\text{नी̲}}$ध̲$^{\text{नी̲}}$ध̲प, $^{\text{नी̲}}$ध̲$^{\text{नी̲}}$ध̲ सां, रें नी̲ ध̲ प ^{म}रे मपनी̲प ^{म}ग̲ ^{म}ग̲ म ध̲ प ग̲ म,

प ग म रे रे सा, रे नी़ सा ^{म}ग ^{म}ग म प, $^{\text{नी}}$-ध $^{\text{नी}}$-ध नी प, म प $^{\text{नी}}$-ध $^{\text{नी}}$-ध नी सां, रें गं

रें सां $^{\text{सां}}$नी $^{\text{सां}}$नी $^{\text{सां}}$नी प ध नी सां $^{\text{नी}}$-ध $^{\text{नी}}$-ध $^{\text{नी}}$-ध प ग म रे सा ^{म}ग ^{म}ग म प $^{\text{नी}}$-ध $^{\text{नी}}$-ध

ध नी प म प ग रे सा, ^{म}ग ^{म}ग म प॥

Chalan (R.Waze)

मम, पप, धध, प, गम, गगग, रे, रेसा, धध, सांनीसां, नीसां, धध, नी, नीध, धप, मप, गमप, रे, सा

गमप॥

References:

Pt.V.N.B.	VI, 389 -Vis.519 -SS-IV, 499
Pt.V.R.P.	V, 48
R.Jha	II, 267
R.Waze	I, 126
B.S.R.	III, 44

Recorded discussion with Dr.K.C.G. on 10/II/82 : T31-Side II, Tr.2 - 1243/end ; Followed on T32-Side I, Tr.1 -0000/0274

VASHASPATI

Raga Vashaspati is a Karnatak Raga which has been recently become popular in Hindustani Music among Instrumentalists.

Apart from B.S.R. who just gave its outline, there is no other description available in the Standard Texts. However, I have had the opportunity to hear it performed by Pt.Ravi Shankar, by Buddhaditya Mukherjee and it was taught to me by Dr.K.C.G.

The Formula of Vashaspati is simple: It is a mixture of Kalyan in Purwang (सारेगमं) and Khamaj in Utterang (पधनीसां). In other terms, we can also say that it is Yaman with Komal नी.

Aroh-Avaroh: सारेगमंपधनीसां। सांनीधपमंगरेसा ॥

According to Ballaji , when it is performed in a Karnatak fashion, प is Vadi, Nyas and Vishranti-Therefore, the Raga is Utterang Pradhan. Combinations are also stressing ध which is elongated before returning to प . In Avaroh, while going back to Purwang, रे is often stressed : मं रे but ग is also important. The Melodic line can move in this fashion:

X	2	0	3
प म - प	ध -- नी सां	नी ध -- प	प -- ग मंप

In Hindustani Sangeet, Vashaspati lacks of a definite structure and rules and Musicians perform it more as a Scale than as a Raga - as is he case in most of the South Indian Raga-s which have been adapted in the North-.

It is usually performed in a Yaman spirit with Komal नी and can move quite freely. Usually, ग is the dominant Note although some Gats mve around प.

There is another Karnatak Raga: Saraswati which has also come in fashion in the North and which uses the same basic Scale as Vashaspati. However, it is an Odav-Sadav Ragaomitting ग-नी in Aroh and ग in Avaroh. Its Karnatak Scale is: सारेमंपधसां। सांनीधपमंरेसा ॥ . B.S.R. says that it has been popularised in the North by Shree Balabhau Umdekar of Gwalior who uses Komal नी in Aroh in a Vakra fashion: सारेमंप नीधप नीधसां and who frequently takes रेंनीधप and पमं रे~सा . Raga Saraswati is therefore a sub-branch of Vashaspati.

Vashaspati Chalan:

सा, धनीसारेग रेसा, मं धनी सा, ग रेग मंप मंरेनी सा| गमंध मंधनीसां, मंपधनीसां , सांनीसांधप
मंपधसांनीसांध प पमंरे सां नीधपमंग परे-सा नीरेग, नी-सारेग ॥

References: B.S.R. IV,193

Recording: T28 -Side I,Tr.3 : 1740/end (Dr.K.C.G.)

Ballaji: T31-SideII, tr,4 :0766/0842

Buddhaditya Mukherjee: T6, SideI, tr.3-0408/0940 (Radio,1978)

MADHUKAUNS

According to Pt.V.R.P. , Madhukauns is an ancient creation but it is only recently that it regained some popularity.

In this Raga, ग॒-नी॒ are Komal, म॑ is Tivra and रे-ध are Varjit.

Jati: Odav
Aroh-Avaroh: साग॒म॑पनी॒सां। सांनी॒पम॑ग॒सा॥
Vadi : प
Samvadi: सा
Performing Time : Evening/Night.

There is no controversy about that Raga which can be said to be a mixture of Multani in Aroh Purwang (the साग॒म॑प of the साग॒म॑पनीसां। सांनीध॒प म॑ग॒रे॒सा) and Malkauns (the नी॒ग॒सा, नी॒साग॒ of the साग॒मध॒नी॒सां। सांनी॒ध॒मग॒सा) but, the साग॒म॑प Combination is common with Raga Madhuvanti (साग॒म॑पनीसां। सांनीधप म॑ग॒रेसा).

It also can be understood to be similar to Raga Dhani (साग॒मपनी॒सां। सांनी॒प मग॒(रे)सा) with a Tivra म॑ instead of Shuddh म.

It is also a transposition of Chandrakauns (साग॒मध॒नीसां सांनीध॒मग॒सा) :

Madhukauns : सा ग॒ म॑ प नी॒ सां सां नी॒ प म॑ ग॒ सा॥
ChandraKauns: म ध॒ नी सा ग॒ म म ग॒ सा नी ध॒ म॥

B.S.R. mentions also a second Type of Madhukauns (a mixture of Madhuvanti and Malkauns) in which ध is taken in Avaroh and even रे which, in Tar Saptak, can be slightly taken as a Grace. This Variety of Madhukauns is less known.

The structure of the Raga beeing so simple, all types of Combinations can be taken at will while keeping in mind the importance of प Vadi, Nyas and Vishranti.

Chalan:

सा, ग॒सा, नी॒प नी॒साग॒ सा, नी॒नी॒ ग॒ SS सा, नी॒ग॒सानी॒पम॑, म॑ ग॒म॑प, प, नी॒ग॒ सा, ग॒ साग॒, म॑नी॒ग॒,
ग॒ सा, साग॒म॑, म॑, म॑नी॒ग॒म॑, ग॒ सा, ग॒म॑प, प, म॑प, नी॒प, म॑नी॒ नी॒प, नी॒प॑ नी॒प नी॒प सां, ग॒म॑पनी॒प, म॑ग॒सा,
ग॒म॑पनी॒सां, नी॒ प सां, नी॒ग॒सां, ग॒म॑पं पम॑नी॒पं (पं) ग॒ सां, पनी॒सां ग॒नी॒ सां, नी॒नी॒पम॑प ग॒म॑प म॑ग॒ सा-नी॒सा

References: Pt.V.R.P. VII, 116
B.S.R. III, 94

BHINNA SHADJ

Raga Bhinna Shadj is a modern and uncommon Raga which has only been described by Pt.O.T. Although he says that it is originally a Karnatak Raga, it appears that it may probably not be so:

B.S.R., who gave a fairly exhaustive list of Hindustani and Karnatak Ragas, did not include it in his Books and, furthermore, Pt.O.T. says that some people call it by the name of Madhur Dhwani or Divya Hindol although he prefers to retain its South Indian name. However, Madhuradhwani, as listed in B.S.E. who cites Pt.S.N.Ratanjankar's Composition, uses Komal नी instead of the Shuddh नी of Bhinna Shadj. Moreover, I have not been able to trace the name of Divya Hindol anywhere... .

The aforementionned reasons tend to show that Bhinna Shadj is a modern Hindustani Creation which is nothing than a sub-Variety of Hemant, amputated of its limbs रे and प.

Jati: Odav
Aroh-Avaroh: सागमधानीसां सांनीधामगसा
Vadi : म
Samvadi: सा
Performing Time: end of the Second Prahar of the Night (Pt.O.T.)
Expression: Madhur, Shanta and Gambhir (Pt.O.T.).

Pt.O.T. compares it to Hindol with Shuddh म instead of Tivra म but, as in Hindol नी is very weak and रे comes as a Avarohi Spasht, I would rather say that its structure is of Malkauns with Shuddh Swaras.

I feel that the removal of रे and प destroys the aesthetical appeal of the Raga (as नी-ग taken away from the beautiful Jogiya renders Gunkali nude and lifeless) - This is may be a question of Taste...

Chalan:

सा, धानीसाम — , मग सा, धा(सा) नी धा म, मग सा | गम , मधा मधानीसा ग सा , सा ग सा, सागम,

धानीसागम, मधा म, गमधा म, साधामगसा, गमधानी धा म | गमधा मधानीसां , (सां) गंगंमं गंसां (सां),

नीधा म धम गम गसा , नी धा धा म म ग ग सा , नी धा नी सा ग म — ||

References: Pt.O.T. I, 61
B.S.R. III, 97 (Madhuradhwani: सागमधानीसां सांनीधामगसा /He also says that it is also called Durga).

MALIGAURA

Raga *Maligaura* ,also called *Sham-Ki-Vasant* (or *Marugaura* -according to *B.S.R.*) ,is said to come from Marwa That although it can as well be classified under Purvi That.

It is an uncommon Raga which is confusing and difficult to study at first ,because it is an amalgamate of phrases belonging to several Ragas which have to be blended in certain proportions - which may vary from Scholar to Scholar ... .That is probably why *B.S.R.* finds 4 Types of Maligaura but,after having been lucidely taught by *Dr.K.C.G.* its different components and after having studied the diverse descriptions available in the Shastras,I do not agree with *B.S.R.*'s 4 Types which,in my opinion, unnecessarly complicate matters.It is the danger of analysis which too often tends to separate instead of regrouping the Types.

While studying the diverse descriptions of Maligaura,our attention is immediately caught by the different treatment of the Note εT which appears as the most stricking difference in the Raga Form; while some only use Komal εT (*Pt.V.R.P.*),others use Shuddh εT although most of the Scholars use both εT .This,by itself ,could incline us to accept 3 Types of that Raga. However,when we analyse the importance of εT in Maligaura,we quickly notice that *εT is not an important Note* in the Raga and that,in many places, a Komal εT could well be replaced by a Shuddh εT and vice-versa without alterating the spirit of the Raga ...This is a rare occurence in Shastrya-Sangeet and therefore,a peculiarity of the Raga.

Maligaura is one of those Raga-s which are made of several borrowed phrases from other Raga-s and,although the proportions vary from one Artist to the other,the Raga remains one and the same.That is why I do not think it necessary to subdivise it in different Types.As such,Maligaura is a relatively limited Raga and one has the choice to perform Great and Vast Raga-s as *Marwa*,*Purya* and *Purvi*,who is going to attempt Maligaura ? but, let us not be so harsh because there are several beautiful Bandishes in that Raga (in particular ,an extremely fine Composition 'HarHar Mahadev' in Panchann Tal (I9 Matras) by *Pt.S.N.Ratanjankar*) and Maligaura,despite its short-comings ,has a certain aesthetical appeal which must not be over-looked.

According to *Pt.V.N.B.*,the origin of Maligaura is probably Muslim.Some Veena Player told him that the name of Maligaura came from the fusion of *Raga Malav* (माळव) and *Gauri.*

Let us study its characteristics:

In Maligaura, रे is Komal, म॑ is Tivra and Komal, Shuddh or both ध are used.

Jati: Sampurna

Aroh-Avaroh: सा, नीरेसा, सागप, म॑धप, म॑धसां। नीरेंनीधप or नीरेंनीप, म॑धग, म॑गरेसा,

नीधनी प, म॑ग, म॑ग, म॑धसा ॥

Vadi: : रे (Pt.V.R.P. says सा)

Samvadi: प

Performing Time: Sunset.

Everyone agrees to the fact that Maligaura is a mixture of Raga Shree (सा, रेप, रेम॑ग, नीसांरेंसां सांनीधप, म॑पधम॑गरे, गरे, गरे, सा) and Purya (नीरेग, नीरेसा, नीधनी, म॑, म॑धनी, नीरे सा, नीरेग, गम॑ध ग, म॑ग, म॑नी, म॑ध, गम॑ ग, म॑गरेसानी, म॑धसा, नीरेसा).

However, the phrases found in Maligaura include Combinations taken from other Ragas which are closely connected with Shree and Purya:

Purvi That: Shree, Purvi, Purya-Danashree & Vasant.

Marwa That: Purya & Marwa.

(Purya-Danashree is: नीरेगप, म॑ग म॑रेगप, म॑धनी, धरेंनीधप, म॑ग म॑रेग रेम॑ग रेसा and

Marwa is: धनीरेSS, गम॑धनीरेंSSरेंनीधम॑गरे, रेगम॑ध धम॑गरे, नीध, सा, नीरे)

Let us analyse the different Combinations of Maligaura which is performed in Mandra and Madhya Saptak :

सा, रेनीधप, म॑ग, ग, म॑धसा or सा, रेनी प : रेनीधप phrase is common to Shree, Purya-Danashree and Purvi which are close to Vasant (सांSनीSधSपSम॑ग म॑धसां नीरेंसां, म॑धसां नीधप म॑ग, म॑ग रेसा, नीसाम म, मग, म॑ध, म॑धसां नीरें सां...) That is why Maligaura has been called Sham-Ki-Vasant. (Dr.K.C.G.). The phrase नीरेनी प is specific to Maligaura. After demonstrating the Mandra Sthana, Purya phrases come between नी and ग: नीरेग, ग, followed by रेग, रेसा which is more a Purya-Dana-Shree phrase. The Purya element is usually more evident than Marwa although some Scholars give a greater importance to रे to enhance Marwa or Shree (रेप). However, in all the ways, Shree will be appearent but सागप is often taken instead of रेप: सारेसागप or सारे रेप can be taken and is followed by Shree Anga phrases: सारे, सागप, पधम॑ग, धम॑ग, पधम॑ग or पधगम॑रेग॥. The Combination धम॑ indicates Marwa but it is also taken in Shree. The phrase पधम॑रेग॥ is a Purya-Danashree phrase. So, in Maligaura, all this blending takes place.

The use of both ध is easy to understand: when Shree Anga (i.e. Shree, Purvi, Purya-Danashree & Vasant) is dominant, Komal ध is taken and when Purya (i.e. Purya, Marwa) phrases are taken, Shuddh ध is used.

Dr.K.C.G. explains that, when ध is taken in conjonction with प, it will be Komal:

रेनी धप । नी धनी धप । धनी रेनी धप ॥

It can also be taken in Aroh in this phrase:

म॑धनी सा । धनी रेनी धप ॥

When Purya Anga phrases are taken, Shuddh ध comes in such Combinations:

म॑धम॑सां । म॑धसां म॑धम॑ग । म॑गम॑धसां । सासा नीधनी रेग । नीरेनीधनी म॑नीधम॑ग । म॑धग ॥

Combinations using both ध can also be taken:

सानीधनीरेनीधप । and म॑धसा or म॑धसा can be taken.

The Note प is taken in Avaroh apart from the सप (or रेप) Combination.

The study of the Bandishes given by Pt.V.N.B. shows us that the Antras of a Purvi Anga do not even reach Tar सां while the Shree Anga Antras touch the Tar Saptak. As a rule, Maligaura does not require a traditional Antra and keeps on moving in the Madhya and Mandra Sthana.

Chalan:

सा, नीरेनी धप, प, म॑ग, ग, म॑धसा, नीरेसा, नीरेग रेसा, नीधनी प, पम॑ग, ग, म॑रेग, म॑धसा, रेसा।
नीरेग, ग, रेगरेसा, रेनी प, म॑प म॑ग, म॑रेसा। सप, म॑धप, म॑ग, धम॑ग, रेगरेसा, नीरेसा। रेप म॑धम॑ग, रेगरेसा।
सप, प, म॑ग, प, धग, रेग, म॑ध, म॑ग, नीरेसा, नीरेग, म॑रेग, प, म॑गरेसा । म॑धम॑सां, नीरेनी प, म॑ग, धम॑ग,
रेग रेसा, नीरेसा, नीधनी, रेनी धप, म॑ग, म॑प, म॑ग, ग, म॑धसा, रेसा॥

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Pt.V.R.P. VII,50
Pt.Gune IV,73
R.Waze I,II2
B.S.R. III,II7
Pt.S.N.Ratanjankar (Abhinav Geet Manjari)-II-b-I8
Recorded Lecture of Dr.K.C.G. (I.30 Hr) T3I-Side I,Tr.I
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on Side II,Tr.4:
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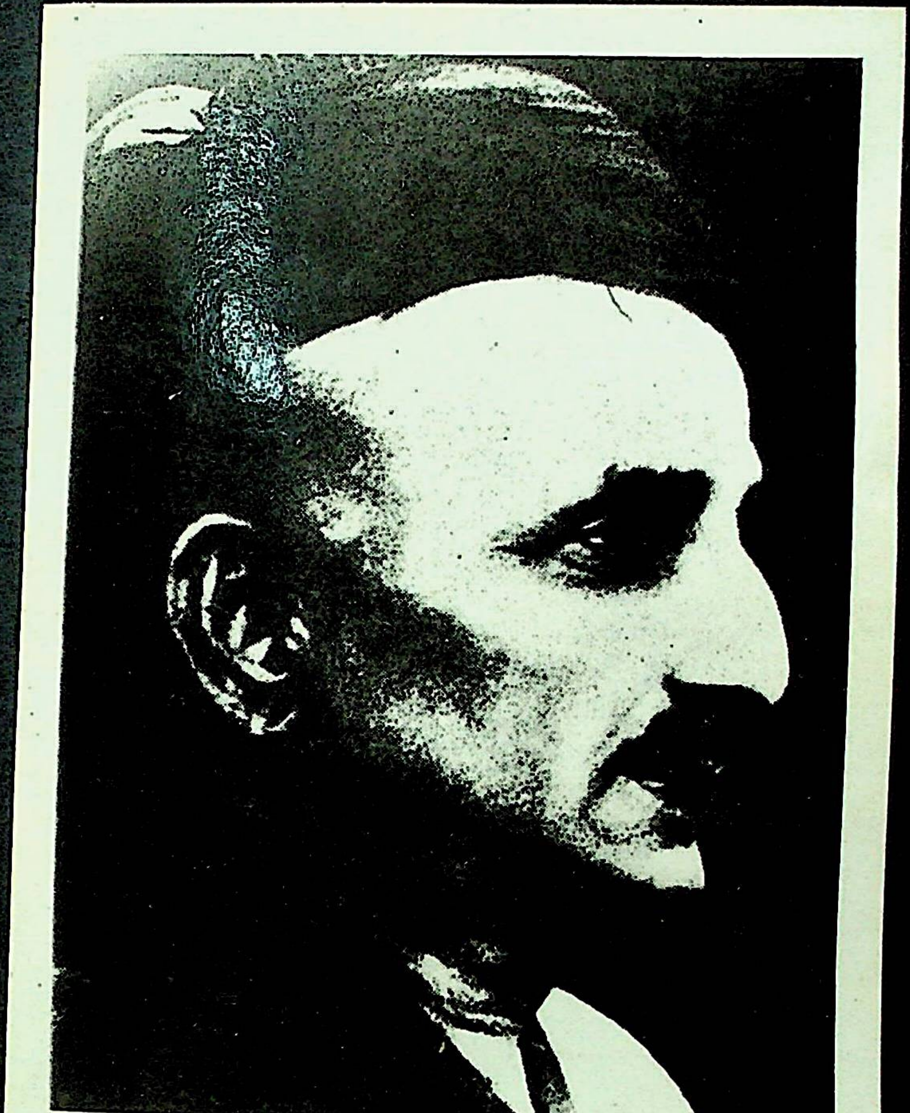
ILLUSTRATIONS & LEGENDS



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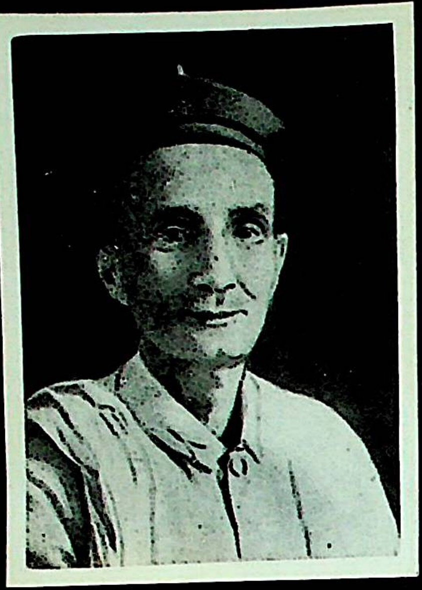
Pt. Vishnu Narayan Bhatkhande - 1860-1936



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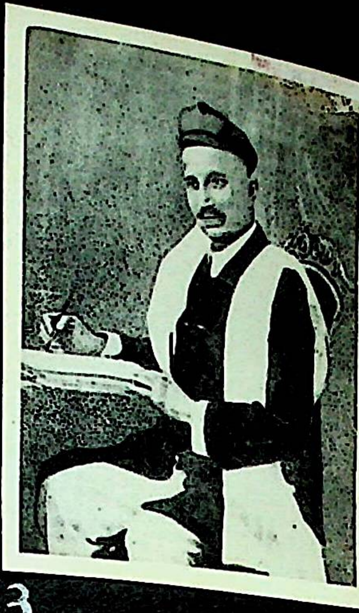

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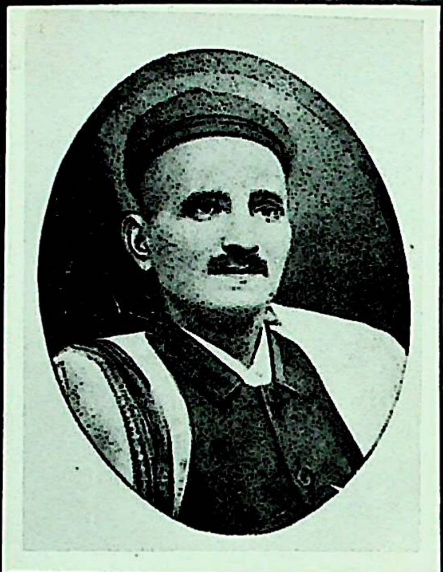

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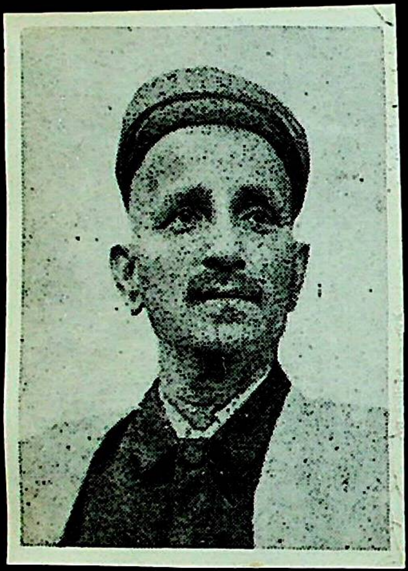

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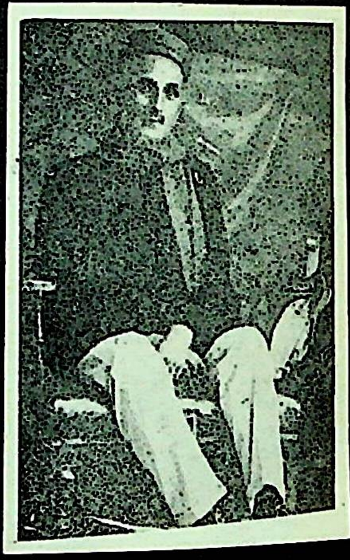

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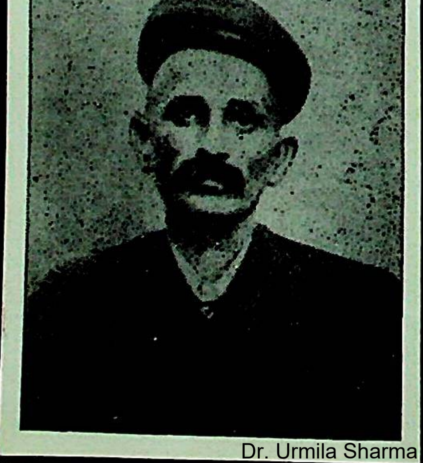

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LEGEND OF PHOTOGRAPHS

(The Photographs have been numbered from 1 to 222 and their legend is given page by page except for Picture No.1 which has been given below .A List of Illustrations has also been included after the Table of Contents.)

1 - Pandit Vishnu Narayan Bhatkhande (1860-1936)

Father of the present day Hindusthani Raga Sangeet and, according to Dr.Harold S.Powers,'one of the great musical theorists of all times'[1].

His monumental Work on Ragas analysis (Hindusthani Sangeet Paddhati,Vols.I-IV,Hathras 1951-1957) and Compositions (Kramik Pustak Malika,Vols.I-VI,Hathras 1954-1959),on Musical Theory and History as well as his untiring devotion in uplifting the status of Indian Music,creating Music Institutions,organising Seminars to reconcile the practical and theorical aspects of Music by bringing together leading Musicians and Musicologists of the Country,truly render him, by far,the most outstanding figure of the Contemporary Indian Music.

2 - Pt.V.N.Bhatkhande

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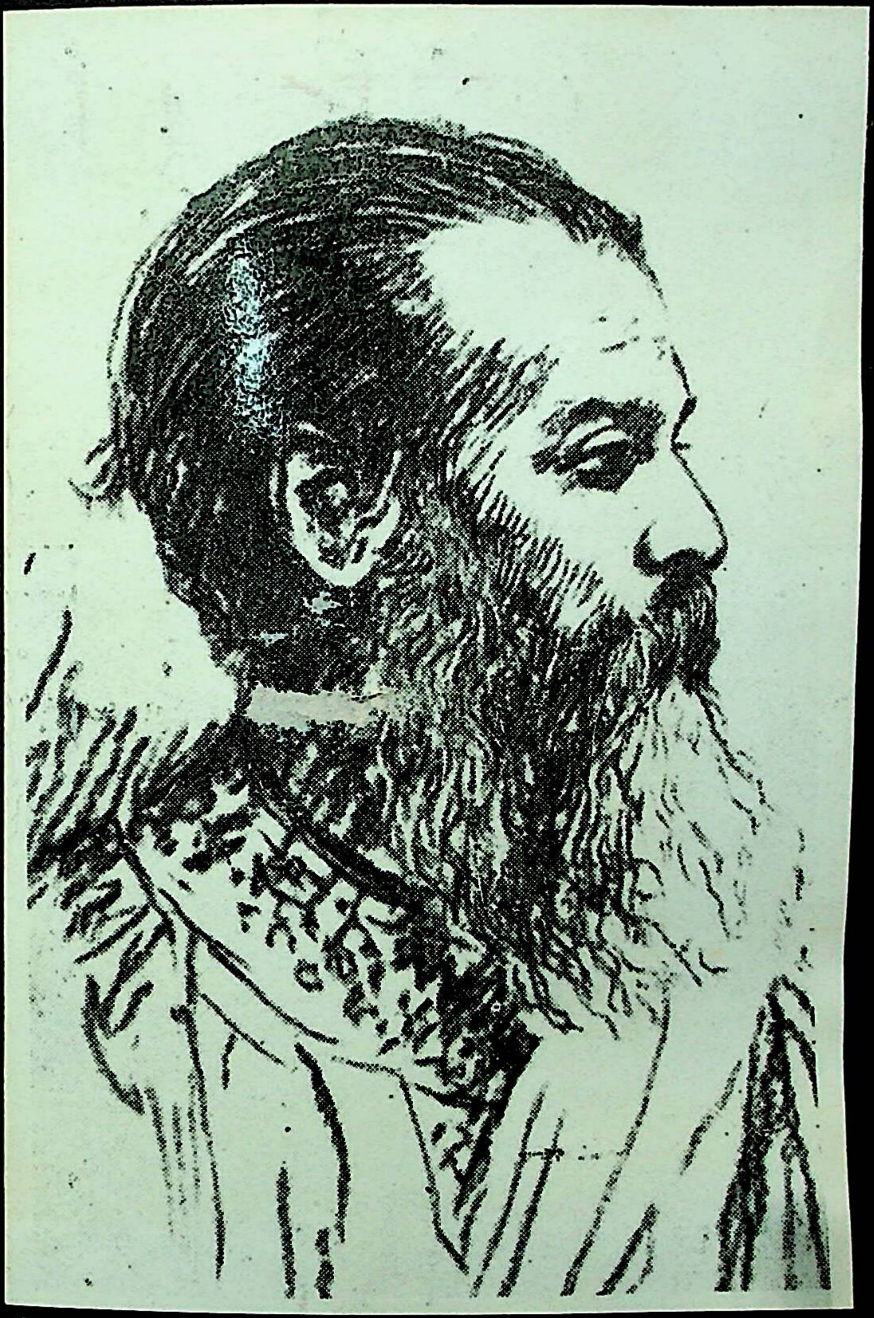
Note:(1) Art.of Dr.Harold S.Powers,'Omkarnath and Bhatkhande,'pub. in Vaggeyakar:Pt.Omkarnath Thakur' by Dr.Pradip Kumar Dixit,Mahavir Press,Bhelupur,Varanasi 1971,p.199 .

9 - Pandit Vishnu Digambar Paluskar (1872-1931)

Disciple of Balkrishnabuwa Ichalkaranjikar (Gwalior), he became an outstanding Teacher and Educationist of Indian Music. Endowed with a very religious nature, he relentlessly fought for removing the blemishes and prejudices attached to Music and Musicians by the general public of that time and to re-establish it as a 'noble Fine Art'. Similarly to Pt. V. N. Bhatkhande, he struggled for making of Music an Academic subject and to democratise it. He founded the Gandharva Mahavidyalaya (first in Lahore, later shifted to Bombay) but was somehow harrassed by financial difficulties which were hampering his efforts. Several of his Disciples became leading Musicians and Scholars of the Country (e.g. Pts. Omkarnath Thakur, Vinayak Rao [illegible]dhan, B. R. Deodhar and others). His own son, Dattatreya Vishnu Paluskar, was an outstanding Vocalist.



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Pt. Vishnu Digambar Paluskar - 1872-1931

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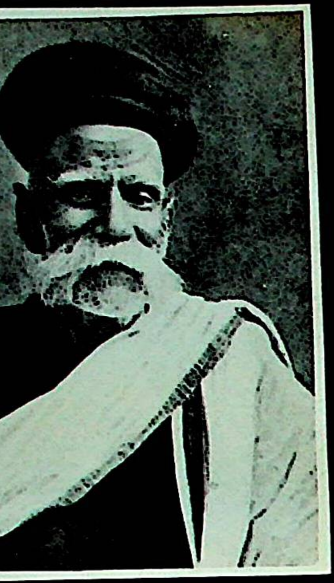

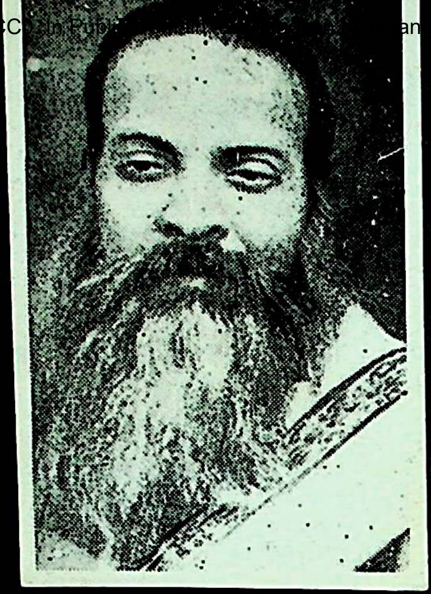

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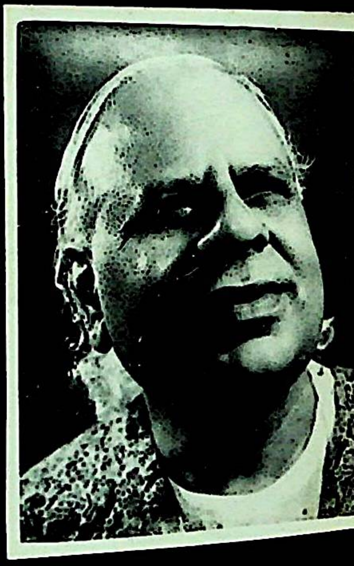

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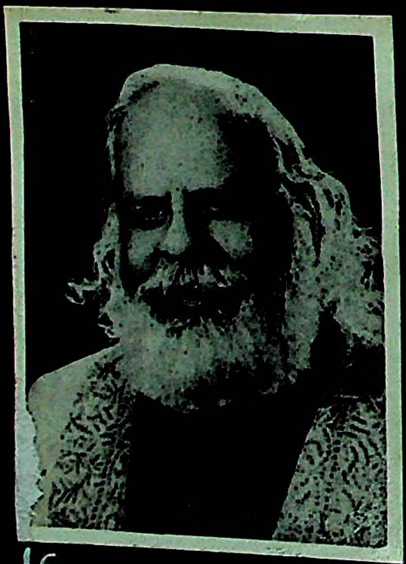

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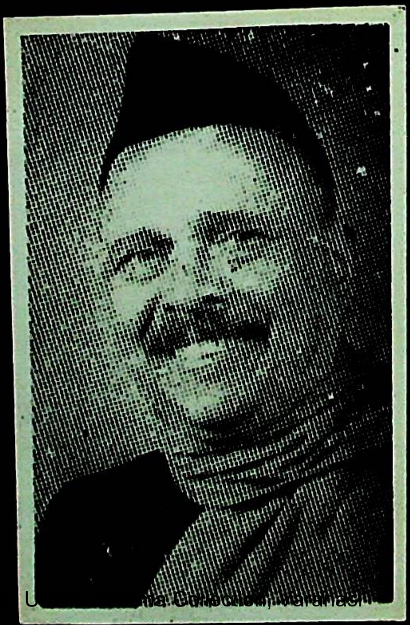

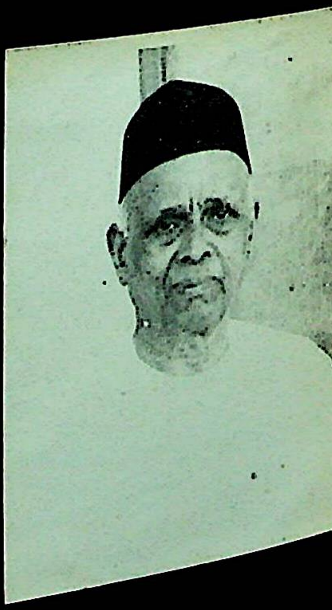

10 - Balkrishnabuwa Ichalkaranjikar (1849-1926)

Learnt from Joshi Bua, Disciple of the famous Haddu Khan (Gwalior) and mainly from Haddu Khan's son Mohammad Khan, with who he stayed a long time in Bombay.

He trained Pt. V.D. Paluskar, Mirashi Bua, Ingle Bua, Gondu Bua Umdekar and Anant Manohar Joshi who perpetuated the Gwalior Style.

11 - Pandit Vishnu Digambar Paluskar

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13 - Dattatreya Vishnu Paluskar (1921- 1955)

s/o Vishnu Digambarji but could not learn from his father as he died when Dattatreyaji was only 11 years old. He mainly learnt under the guidance of Pt. Vinayak Rao Patwardhan and became an exceptional Vocalist, God -gifted with an extremely sweet voice effortlessly flowing. He died prematurely at the age of 34.

14 - Dattatreya Vishnu Paluskar

15 - Omkarnath Thakur (1897-1967)

Disciple of Pt. Vishnu Digambarji, he became a very famous Artist and a recipient of several prestigious Awards.

He excelled in Tans and used to emphasise on the 'Bhav' or Dramatic aspect of the Music during Performances.

He was the Principal of the Fac. of Performing Arts, B.H.U. and wrote the Sangitanjali (Vols. I-VI, Varanasi 1954-1962).

16 - Omkarnath Thakur

17 - Vinayak Rao Patwardhan (1898-1975)

A Disciple of Pt. Vishnu Digambarji, he was a noted Exponent of the Gwalior Gharana and founded the Pune Branch of the Gandharva Mahavidyalaya.

He wrote the excellent Raga Vijnan (Vols. I-VII, Sangeet Gaura Granthmala, Puna 2.) and died at the age of 78.

18 - Vinayak Rao Patwardhan

19 - (on left) Vinayak Rao Patwardhan & (right) Prof.B.R.Deodhar.

20 - Prof.B.R.Deodhar & Dr.K.C.Gangrade in his residence (27/III/1980,B.H.U.,Varanasi)

21 - Prof.B.R.Deodhar in the Fac.of Performing Arts,B.H.U. during his serie of Lecture-Demonstrations in March 1980.

22 - Prof.B.R.Deodhar (Born 1902)

Born in Miraj,he is an History & Economics Graduate from Bombay Univ. .He is a Disciple of Pt.Vishnu Digambarji but also learnt from a number of Masters such as Mohammad Bashir Khan (of Aligarh),Sindhi KhanBaba,Vajid Hussein Khan - (Sahasvan) and Bade Gulam Ali Khan.

His stock of Compositions is so vast that he is one of the greatest living Music Scholars of the Country.In 1925,he founded the School of Indian Music which is,up to now,the most well-known Institution of Bombay.He taught a number of Disciples among which the famous Kumar Gandharva.He was invited by B.H.U. to take over the Principalship of the Music College in early 1961 (after Pt.Omkarnathji).His vast field of knowledge and activities (as an Educationist,Specialist of Voice-Culture,as Chief-Editor of the Sangeet Kala Vihar etc.)have earned him many prestigious National Awards and a due recognition.

23 - Prof.B.R.Deodhar (III/1980)

24 - (From left:front row) Mrs.Deodhar & Prof.B.R.Deodhar,Dr.K.C. Gangrade holding Master Lalit Moutal;(back row)Mrs.Gangrade & Sandra Moutal.

25 - A recital of Pt.Omkarnath Thakur.On left,playing Tampura, Kanak Roy Trivedi & on 4th Tampura,Chitranjan Jotishi & the famous Gopal Misra on Sarangui.

26 - Balvant Roy Bhatt (Born 1921)

The foremost Disciple of Pt.Omkarnathji who used to be the second voice in most of Panditji's Performances.He was a senior Teacher of the Fac.of Performing Arts,B.H.U. untill his retirement in 1981.

27 - Dilip Chandra Vedi (Born 1901)

A Disciple of Uttam Singh (Dhrupad),Bhaskarbua Bakhle,Faiyaz Khan & Alladiya Khan,is a noted Scholar and a stunt opponent of Pt.V.N.Bhatkhande.After developping a defect in his voice,he stopped performing and,ever since,devoted his time to teaching in the Bharatiya Kala Kendra,New-Delhi.

28 - Dilip Chandra Vedi

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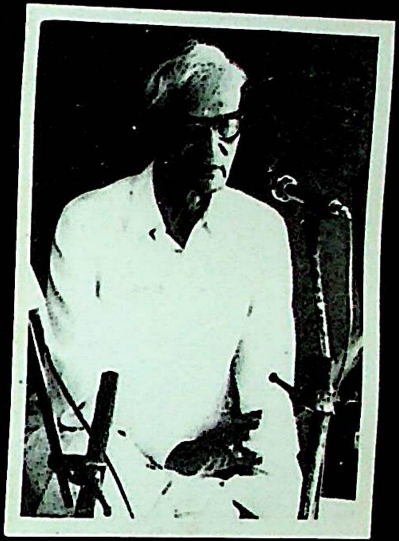
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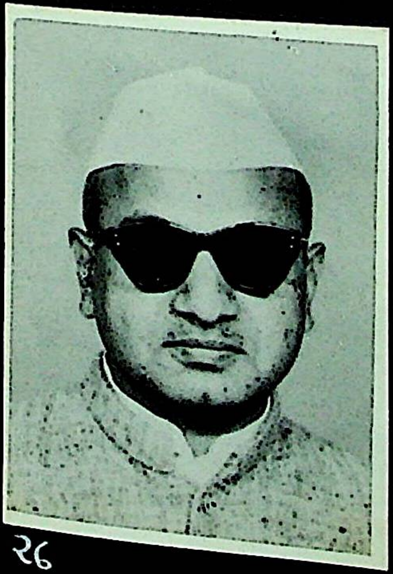
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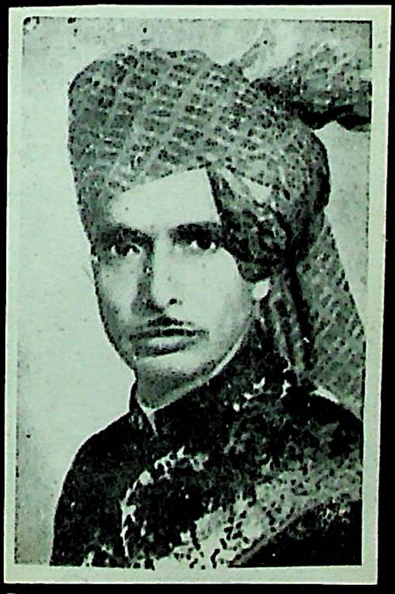
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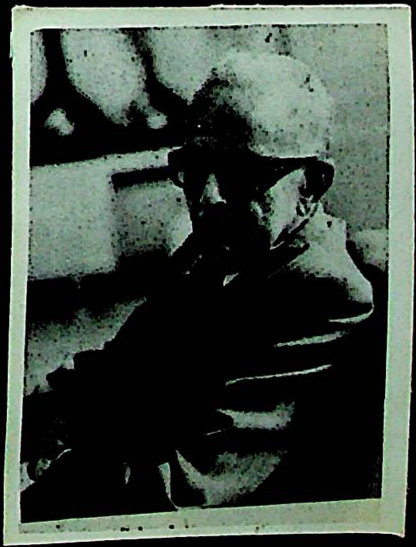
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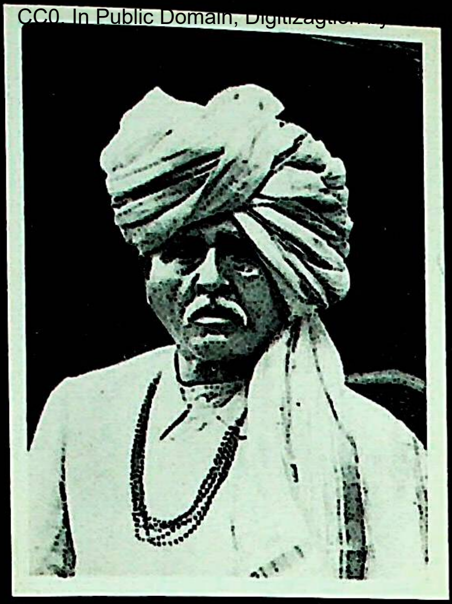

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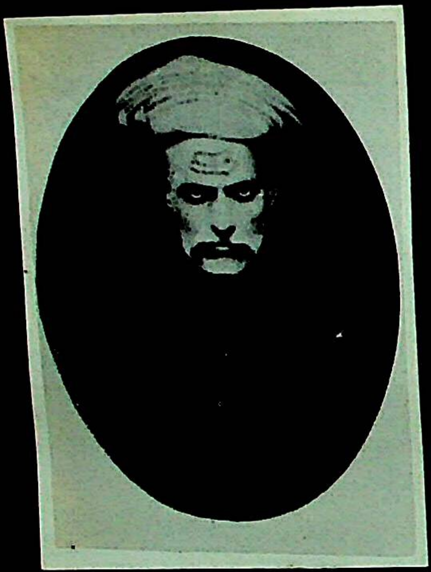

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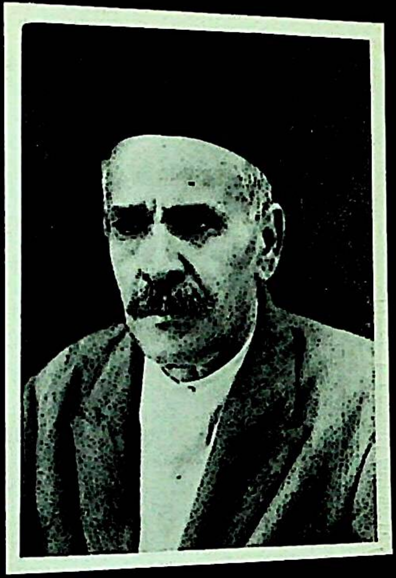

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29 - Hassu Khan and his Disciples

Gwalior Gharana originated from the brothers Abdullah Khan and Kadir Baksh Khan.The latter had 2 sons,Pir Bux & Naththan Khan who had 3 sons,the famous Haddu-Hassu pair and Nathan Khan of Gwalior.They all got their training from their father and uncle.

30 - Rahmat Khan (died 1922)

Haddu Khan had 2 sons:the elder,Mohammad Khan (who taught Balkrishnabuwaji) and the younger,Rahmat Khan who was also a great Kheyal Singer.The other important Disciples of Haddu Khan were Pt. Vasudevrao Dikshit and Joshibua (who also learnt from his Guru-Bhai).

31 - Nissar Hussein Khan (1844-1916)

s/o Hassu Khan and,according to late Vilayat Hussein Khan ,he was a very learned Musicologist as well as a gifted Singer.

32 - Shankar Pandit (1863-1917)

Was born in Gwalior in the Haddu-Hassu & Naththan Khans' atmosphere,He learnt from Balkrishnabuwa and also became a Disciple of Nissar Hussein Khan.He taught his younger brother,Eknath Pandit and his own son,Krishnarao Shankar Pandit.His other Disciples were Ganpatrao Gune,Ramkrishna Telang,Kashinathrao Mule and Rajabhayya Poochhwale.

33 - Krishnarao Shankar Pandit (Born 1894

s/o Shankar Rao Pandit,he opened the Gandharva Mahavidyalaya in Gwalior which he renamed as Shankar Gandharva Vidyalaya after the death of his father in 1917.Of his 4 sons,Narayanrao Pandit & Lakshmanrao Pandit are Radio Artists..

34 - Ramkrishnabuwa Vaze (1871-1945)

Was a great Exponent of the Gwalior Gharana and learnt from Nissar Hussein Khan.He founded the Ramkrishna Sangeet Vidyalaya in Puna and published an excellent book,'Sangeet Kala Prakash'(pub.R. Nahahar Vaze,prin.Lokasangraha Press,Poona).

35 - Rajabhayya Poochhwale (1882-1956)

Learnt from Baldevji,Wamanbuwa Deshpande and for 10 years with Shankar Rao Pandit.He also came in contact with Pt.V.N.Bhatkhande and was the Principal of the Madhav Sangeet Mahavidyalaya of Gwalior.He wrote Tan Malika (Vols.I,II,IIIa & b),Thumree Tarangini and Dhrupad-Dhamar Gayan (pub.Ramchandra Pustak Bhandar,Gwalior).

36 - Narayan Rao Viyas (Born 1902

With his elder brother,Shankar Rao Viyas,were Disciples of Pt. Vishnu Digambarji and taught in his School before founding their own in Bombay.

37 - Shankar Rao Viyas

Elder brother of Narayan Rao Viyas and Disciple of Vishnu Digambarji.

38 - Naththan Khan (1840-1900)

Gagge Khuda Bux had 2 sons:Ghulam Abbas Khan & Kallan Khan and a brother,Jangu Khan whose son was Sher Khan,father of Naththan Khan whose real name was Nisar Hussein Khan.He mainly learnt from his uncle Ghulam Abbas Khan (who died in 1932) and also from Ghasit Khan and Khwaja Bux.

39 - Abdullah Khan (1873-1922)

s/o/Naththan Khan,he learnt from his father.

40 - Vilayat Hussein Khan (1896-1922)

s/o Naththan Khan,he learnt from many Ustads among which his grand-father,Ghulam Abbas,Faiyaz Khan,Bhaskar Rao Bhakhle (Disciple of Naththan Khan),Kallan Khan etc. .His repertoire was very impressive and he had many Disciples among which Mogubai Kurdikar. He wrote 'Sangitagnyon Ke Samsmaran'[1] .

41 - Faiyaz Khan (1886-1922)

s/o Safdar Hussein Khan and grand-son of Mohammad Ali Khan of Secunderabad.He learnt from his maternal grand-father,Ghulam Abbas but also received other influences.Despite his harsh and nasal Voice,his command on Swar,Tala,Raga and his fantastic Tans were such that he was one of the greatest Vocalist of this Century.

42 - Jagannathbua Purohit (1905-1968)

Learnt from Mohammad Ali Khan (of Hyderabad) and Bashir Khan (of Gudyani) before becoming the Disciple of Vilayat Hussein Khan. He shared his teaching time between Bombay and his School in Kolhapur.He composed several Ragas (e.g.Jogkauns).

43 - Bhaskarbuwa Bhakhle(1869-1922)

Learnt from Faiz Mohammad Khan of Baroda (Gwalior),later,from Naththan Khan (Agra) and,at last,from Alladiya Khan (Jaipur).He realised a fusion of the Styles and founded the Bharat Samaj Gayan in Pune.where he remained untill his death..

44 - Narayanrao Rajhans (Bal Gandharva) (1888-1967)

Was a Disciple of Bhaskarbuwa Bhakhle and became extremely famous in Maharastra Stage-Music.

45 - Krishnarao Phulambrikar (Master Krishnarao) (born 1897

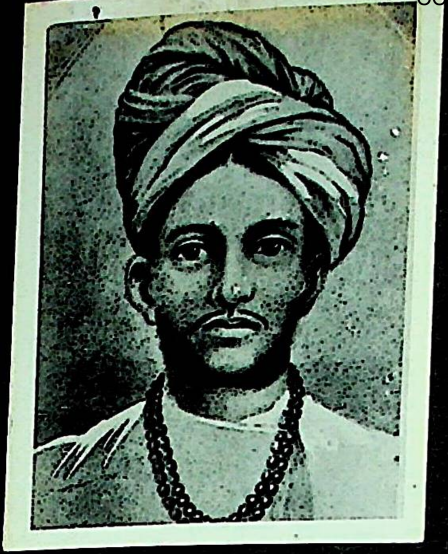
Was a Disciple of Bhaskarbuwa Bhakhle.He wrote Raga-Sangraha (Vols.I-VII,pub.Ved-Vidya Mudranalaya,Pune 2).

46 - Govind Rao Tembe (1881-1955)

First learnt Harmonium and then became a Disciple of Bhaskarbuwa Bhakhle.He was a very learned man and a versatile Artist.

Note: (1) pub.Kumari Nirmala Joshi,Mathura Rd.,Jangpura,N.Delhi

prin. Naya Hindusthan Press,Chandni Chowk,Nelhi.



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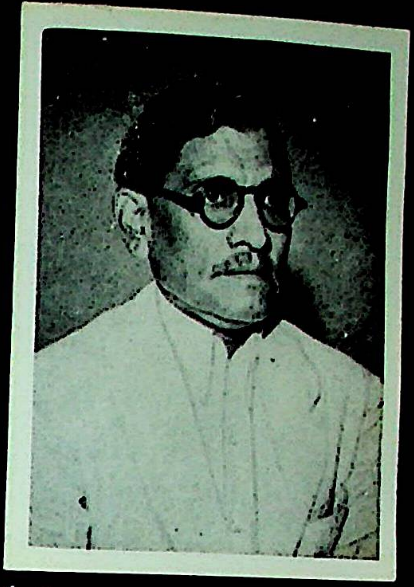

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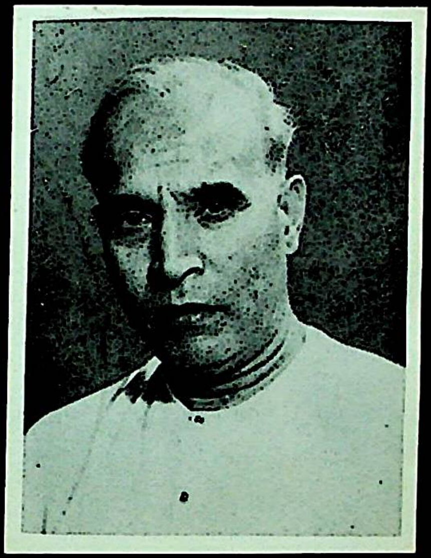

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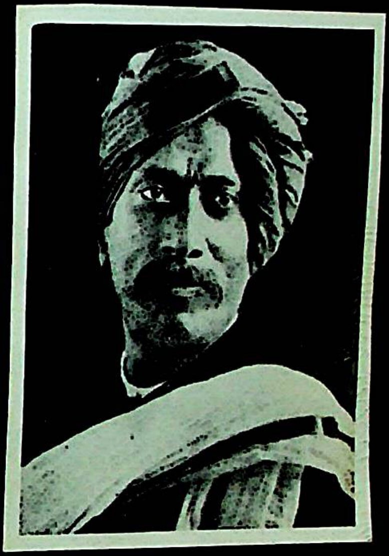

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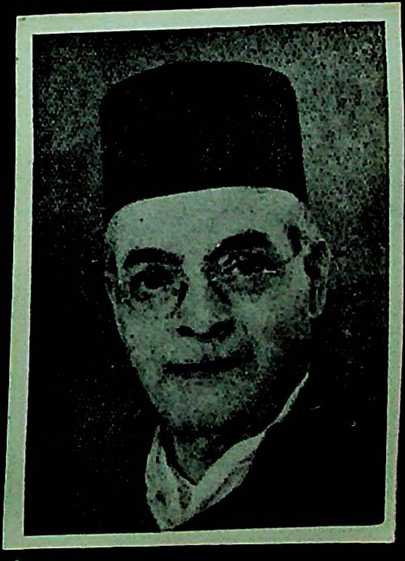

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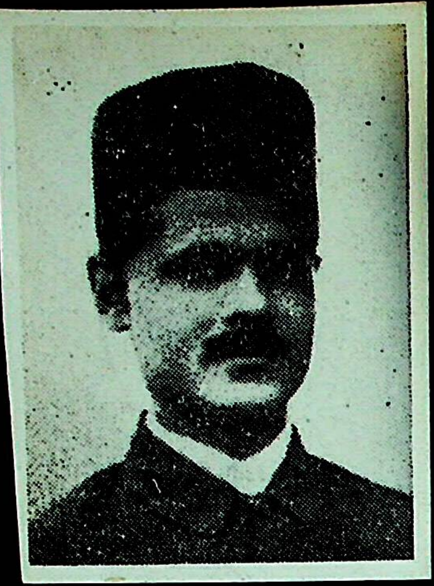

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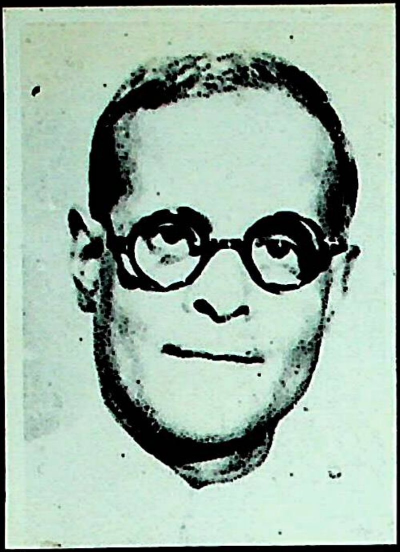

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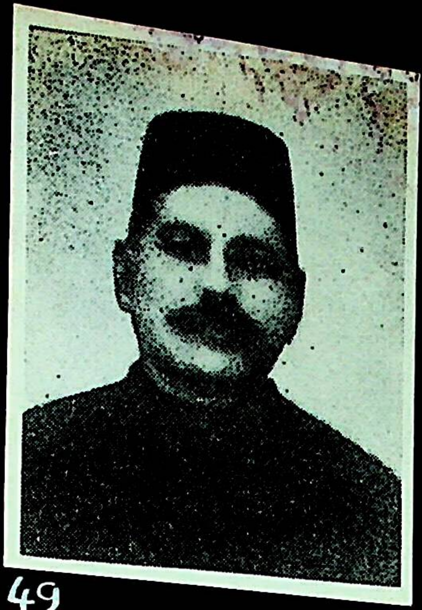

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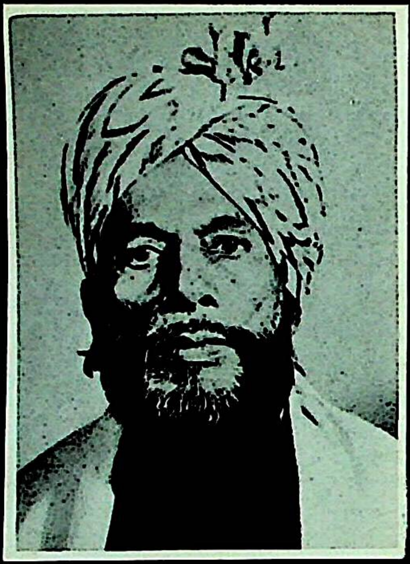

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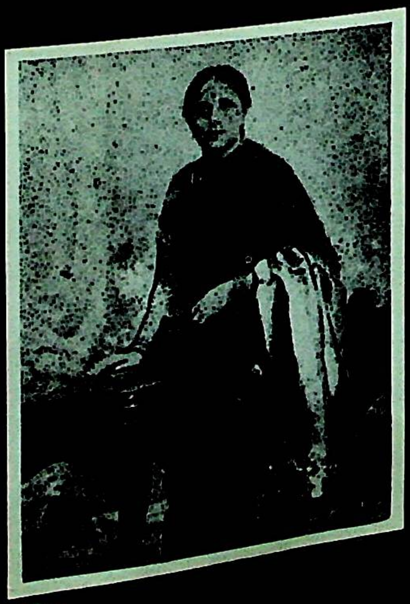

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47 - Shrikrishna Narayan Ratanjankar (1900-1974)

Foremost Disciple of Pt.V.N.Bhatkhande,he was an extremely Learned Scholar of Musicology as well as of Ragas and their Compositions.He was also an outstanding Composer and his Bandishes,covering practically the whole range of Ragas (Common & Rare),are of an astoundingly high Standart.On Panditji's advice,he also learnt from Faiyaz Khan.He was the Principal of Panditji's Marris College of Music of Lucknow and left us remarkable Books of Compositions:Abhinav Sangeet Shiksha (Vols. I-III),Tan-Sangraha (Vols.I-III),Abhinav Geet Manjari (Vols.I-IIa,IIb),Tal Lakshangeet Sangraha,Hindustani Sangeet Ki Swarlipi & Varnamala (all pub. by Popular Prakashan,Bombay 34).

48 - S.N.Ratanjankar

49 - Thakur Raja Nawab Ali Khan

Learnt from Mohammad Ali Khan and a number of Ustads and was a close associate of Pt.V.N.Bhatkhande in the Marris College of Music in Lucknow.He wrote 'Marifunnaghmat'(Vols.I-III,Sangeet Karyalaya,Hathras) in which he gave Compositions of all his Ustads (Mohammad Ali Khan,Nazir Khan (Muradabad),Nawab Shamman Saheb,Munne Khan & Amir Khan (Lucknow),Abban Khan (Saharanpur)) and of Panditji.

50 - Inayat Hussein Khan (1848-1919)

Learnt from his father,Mahboob Khan,from his maternal uncle and from Bahadur Khan of Rampur (of the Seni Gharana).He was a great Vocalist and Teacher.Many of his pupils became famous: Mushtaq Hussein Khan (Rampur),Fida Hussein Khan (Baroda),Haidar Hussein Khan (Rampur),Hafiz Khan (Gudyani),Aman Ali Khan (Puna) and others.

51 - Mushtaq Hussein Khan (1880-1964)

Learnt mainly from Inayat Hussein Khan and also from his maternal uncle,Khan Puttan Khan,Mohammad Hussein Khan Binvale (brother of Inayat Khan),Vazir Khan (Rampur) etc..He was a great Exponent of the Rampur Gharana,a sub-branch of the Gwalior Gharana.

52 - Mushtaq Hussein Khan

53 - (2)Sadik Ali Khan,(3)Inayat Hussein Khan,(4)Taj Khan,(5)Nazir Khan's in-law,(7)Rahmat Khan,(12)Haidar Khan.

54 - Leading Musicians of the League of Indian Artists (1936): (Sitting:from right)Vilayat Hussein Khan,Abdul Karim Khan,Alladiya Khan,Faiyaz Khan & Manji Khan;(Standing:from right) Latif Khan,Shankar Rao Telang,Kapileshwaribuwa & Shankar Rao Kapileshwari.

55 - Altaf Hussein Khan

Khurja is very close to Delhi and this Gharana started in the XVIII Century with Naththan Khan who was the father of Jodoo Khan,f/o Imam Khan,f/o Ghulam Hussein Khan,f/o Ghulam Haider Khan and Zahur Khan whose son was Altaf Hussein Khan.He was a learned Ustad and his son,Mohammad Wahid Khan is keeping the Tradition.He also taught Azmat Hussein Khan,his nephew (who was the cousin of Vilayat Hussein Khan,nephew of Alladiya Khan and also influenced by Faiyaz Khan).

56 - Anjanibai Malpekar (1883-1974)

Learnt from her father and ,later on,became the Disciple of Nazir Khan (Bhendibazar).She was very famous although she stopped performing after 1922.

57 - Anjanibai Malpekar

58 - Nazir Khan (died 1919)

Bhendibazar Gharana started with KhanSaheb Dilavar Hussein Khan who had four sons:Chajju Khan,Haji Vilayat Hussein Khan Nazir Khan and Khadim Hussein Khan.Nazir Khan was the Ustad of Anjanibai Malpekar and he also taught Amanali Khan,his nephew.

59 - Amanali Khan (1884-1953)

s/o Chajju Khan.He learnt from his father and also from his uncles Nazir Khan and Khadim Hussein Khan.He knew a lot of Ragas and Compositions and used to be a Master of singing-the name of the Notes (a feature of the Gharana).His most well-known Disciples are Ramesh Nadkarni and Prof.Shiv Kumar Shukla.

60 - Tanras Khan (Died ca.1930)

Was the Disciple of Mihan Achpal (died ca.1860), said to be the founder of the Delhi Gharana.

He was a famous Musician whose son,Umrao Khan and grand-son, Sardar Khan,as well as his other relatives:Ghulam Ghaus,Abdul Karim Khan,Haidar Khan,Abdul Haziz Khan,Ashiq Ali Khan,Abdul Rahim Khan,Mihan Jan,Fateh Ali Khan and the great Bade Ghulam Ali Khan (Patiala Gharana) became great Exponents of that Style.

6T - A recital of Amanali Khan

62 - (Sitting) Umrao Khan,Abdul Haziz Khan,Pyare Khan;(Standing) Suleman Khan,Abdul Hamid Khan.

63 - Shabbu Khan (died 1939)

Was the son of Haidar Khan and the nephew of Tanras Khan. He was a very gifted Singer ,well-known for his Tans and lived in Hyderabad. He was the Ustad of Pyare Khan.

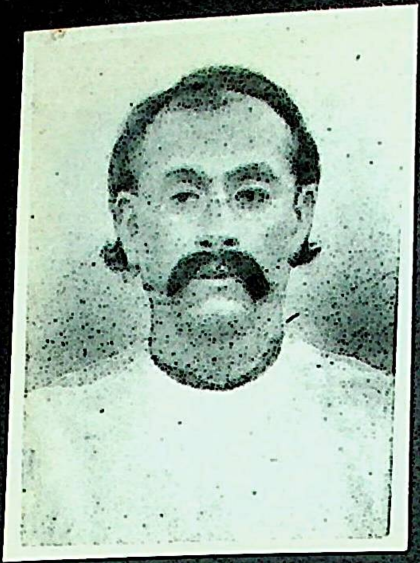
64 - Ahmad Ali Khan

Nephew of Hafiz Ali Khan,the great Sarodist.He lives in Delhi where he performs and teaches Sarod.

65 - Bahadur Hussein Khan

Is a great name in Instrumental Music.He belongued to the Seni Gharana and was an outstanding Rabab,Sursingar and Bin Player.

He had learnt from Pyar Khan,his maternal uncle.He had many Disciples among which the Nawab Kalbe Ali Khan of Rampur.



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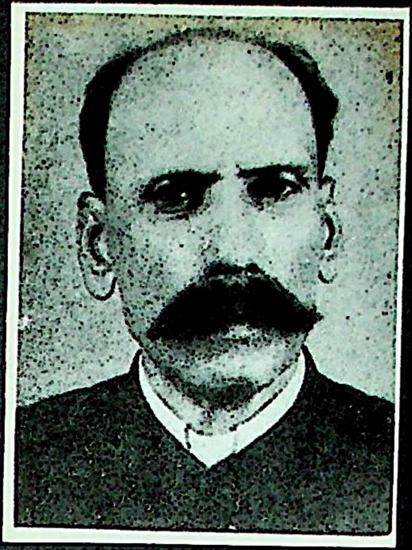

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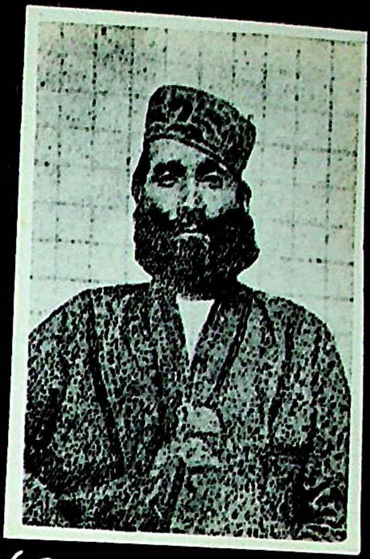

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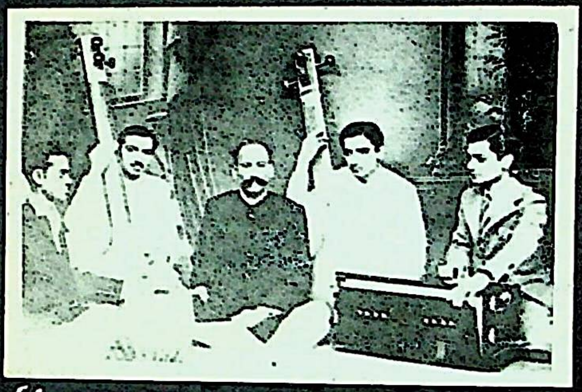

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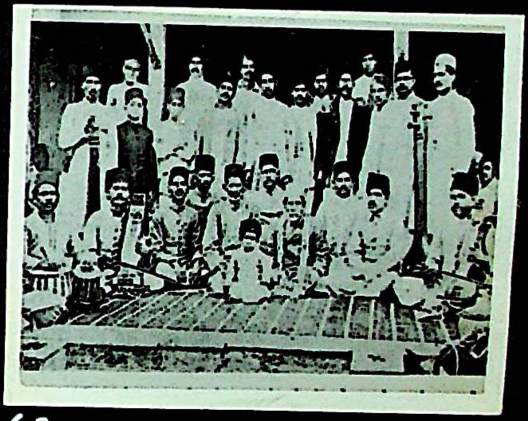

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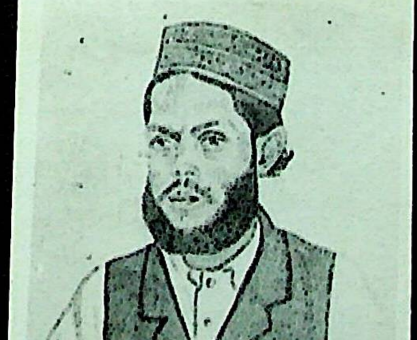

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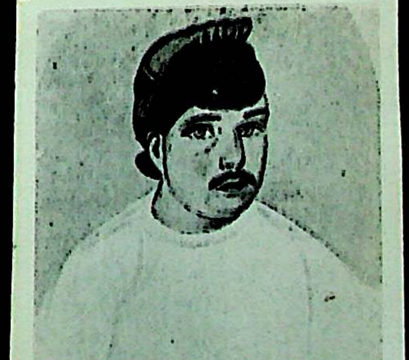

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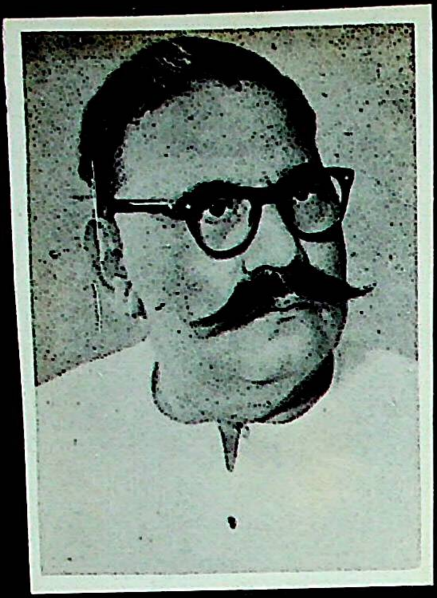
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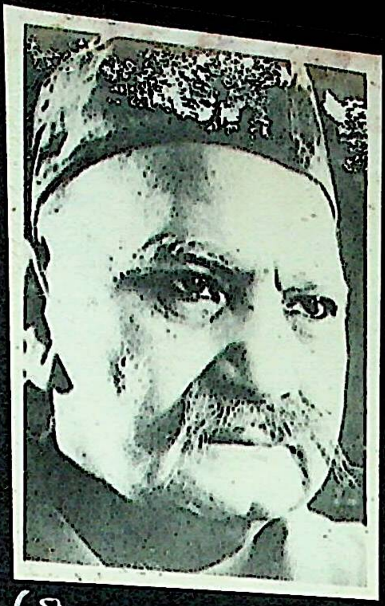
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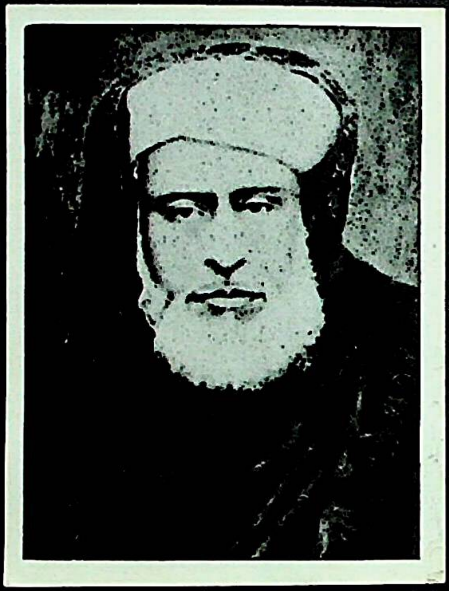
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66 - Bade Gulam Ali Khan (1903-1968)

Born in Lahore, he was the eldest son of Ali Baksh and his 3 brothers, Barkat Ali, Mubarak Ali and Aman Ali Khan were also Vocalists. He learnt from his father and mainly from his paternal uncle, Kale Khan. While an adolescent, he also learnt Sarangui to earn a living. Later on, he went to Bombay where he met Sindhi Khan and took further training from him. He was also very close to Prof. B.R. Deodhar. He was very generous, emotional and moved by the beauty of Nature. Bade Gulam Ali 'was a sorcerer'[1] and his Voice was truly Magic. His Tans, his total command on Swar & Laya, the natural flow of his Music allied with a superb imagination and sense of Aesthetic, rendered him a Unique Master. He was at ease with all the Styles-be it Dhrupad, Dhamar, Kheyal or the lighter Thumrees, Dadras and Folk Tunes. His Knowledge of Ragas & their Compositions was excellent and his rendering of Thumrees and Dadras has never been equalled. His son, Munnawar Ali Khan, is an able Vocalist; however, he is far from the Total Mastery of his Illustrious God-gifted father.

67 - Bade Gulam Ali Khan

68 - ' ' ' '

69 - Sindhi Khan Baba

Banne Khan (who was a Dhrupad-Dhamar Singer who took to Kheyal after learning from Haddu-Hassu of Gwalior) was the Ustad of Amir Khan who had 4 sons: Pyar Khan, Mohammad Khan, Sindhi Khan and Mishri Khan.

Pyar Khan learnt from his father but, after listening to Ali Baksh, left the parental home and became his Disciple. After Amir Khan's death in 1910, Pyar Khan and Sindhi Khan went to Kabul for a year and separated in Karachi. The younger brother, Sindhi Khan, then went to Bombay where he became known as the 'crazy Fakir' because of his looks and of his liking for Intoxicants. He was however, respected by Pt. Vishnu Digambarji and became the Ustad of Bade Gulam Ali. Prof. B.R. Deodhar learnt and wrote down a number of his Compositions.

70 - Bahram Khan (died 1852)

Master of the Shaharanpur Gharana (originated by Khalifa Mohammad Zama who learnt from Nirmal Shah) was s/o Imam Bux and his Ancestors were Brahmins converted to Islam. Bhhram Khan used to follow the Hindu Dharma, learnt Sanskrit in Banaras and became a very Learned Scholar of the Shastras of Music and of the Ragas & their Compositions. People use to call him 'Pandit'. Although he had his own School in Lashkar, Gwalior, he settled in Jaipur (in the Court of Raja Savai Ram Singh). He taught his sons: Akbar Khan (who used to teach with Abban Khan, his sister's son, in Bairam Khan's Gatee) and Saddu Khan (Father of Inayat Khan whose son was Riyazuddin Khan). He was also the Ustad of the great Bande Ali Khan. and taught his brother Haidar Khan's grandsons, Alabande & Zakiruddin Khan (s/o Mohammad Jan) who were Sublime Artists. His Contemporaries were: Mubarak Ali Khan, Rajab Ali Khan, Imratsen, Gagge Khuda Bux, Haidar Bux, Sadruddin Khan. He also taught Gowkibai, Farid Khan (Punjabi), Maula Baksh of Sankhde, Mian Katu of Patiala and Rustam Khan, Dr. K.C. Gangrade's Ustad, who learnt in his School in Lashkar.

71 - Alabande Khan

s/o Mohammad Jan, he also learnt from Bahram Khan. Both the brothers were so great that it is said that Dhrupad was less 'alive' after their death. Alabande had 4 sons: Nasiruddin, Rahimuddin, Imamuddin and Hussainuddin Khan (who converted to Hinduism in 1947 into Tansen Pandey). Rahimuddin started to use the word 'Dagar' and his nephews kept up the name. Nasiruddin (died 1936, Indore) had 4 sons: Nasir Moinuddin (who died) and who used to sing with Nasir Aminuddin (who teaches in Calcutta) and the pair Zahiruddin and Faiyazuddin (the younger brother) who are also good Dhrupad Singers.

72 - Zakiruddin and Alabande Khan

73 - Nasir Moinuddin and Aminuhin Dagar

Note: Vamanrao H. Deshpande, 'Indian Musical Traditions', Chap. VII, p.54
(1) Popular Prakashan, Bombay 34 -1973.

74 - Alladiya Khan (1855-1946)

Became a legend in his life-time and was the greatest representant of Atrauli (a village near Aligarh in Western U.P.) Gharana and, because he was from Uniyara (near Jaipur), it is also referred to as Jaipur Gharana although Musicians speak today of an Alladiya Gharana, so great his artistic contribution was.

The Atrauli Gharana originated with Kale & Chand Khan and many Musicians of the Gharana were Sandilya Gotra Brahmins before their conversion to Islam; that is why they used to be Dhrupad Singers (of the Nauhar, Gaurhar, Khandar and Shuddh Bani) and shifted to Kheyal only progressively to follow the general trend. Many Contemporaries followed the 2 founders of the Atrauli Style: Hussein Khan, Mantol Khan whose son was Karim Baksh and who had a Disciple Gulam Hussein s/o Kutub Baksh, Gulam Ghaus Khan, Karim Baksh s/o Khairati Khan, Kadir Khan whose son was Chimman Khan, Hkkani Khan, Imam Baksh, Gulam Khan s/o Bhupat Khan, Mohammad Khan s/o Hassu Khan, Munnu Khan, s/Daulat Khan s/o Naththu Khan etc. and Khwaja Amhad Khan who was the father of Bashir Khan (eldest son who, after learning, left for Calcutta where he became an Harmonium Player and a Disciple of Ganpat Rao; He died in Jodhpur in 1938), of Alladiya Khan and of Haider Khan, the youngest son.

-Alladiya Khan learnt from his father and, later on, from his uncle Jahangir, who was a first rate Musician. Daulat Khan, cousin of Alladiya Khan, was also a great Vocalist.

V.H.Deshpande [1] tells us that the genius of Alladiya Khan resided in his perfect balance between Swar & Laya which were given equal importance. This innovation in the Atrauli Style was brought out by Khan Saheb's great respect for Mubarak Ali Khan (the illigimate son of Bade Mohammad Khan - the Founder of Gwalior Gharana, whom Haddu&Hassu were Musically 'spying upon' untill they learnt his Style and gave a fresh impulse to their Gharana) and it was his life-long regret that he never learnt directly from him although he derived his inspiration from him.

Alladiya Khan trained his 3 sons: Nasiruddin (known as Badeji), Badruddin (Manjhi Khan) and Shamsuddin (Bhoorji Khan). His Senior most Disciple was Kesarbai Kerkar and he also taught Mogubai Kurdikar (mother of Kishori Amonkar), Inayat Hussein Khan (Sitar), Barkatulla Khan (Sitar), Naththan Khan s/o Haider Khan and Bhaskarbuwa Bhakhle and D.C.Vedi. He died at the age of 95.

75 - Alladiya Khan

76 - Haider Khan (died 1936)

s/o Khwaja Amhad Khan. He learnt from his father and from Jahangir. He taught his son Naththan Khan and Mogubai Kurdikar.

77 - Naththan Khan (died 1946)

78 - Manjhi Khan (died 1937)

s/o Alladiya Khan, he learnt from him and was also influenced by Rahmat Khan's Style (Gwalior). He was well-educated (B.A.) and was the Ustad of Mallikarjun Mansur.

79 - Bhoorji Khan (died 1950)

80 - Karamat Ali Khan (of Jaipur) (1890-ca. 1940)

81 - Mallikarjun Mansur (born 1910)

82 - Mogubai Kurdikar (born 1904)

Had her training from Bashir Khan of Agra Gharana before becoming the Disciple of Alladiya Khan & Haider Khan. Her daughter Kishori Amonkar, is a very good Vocalist.

Note: (1) 'Indian Musical Traditions', Chap.6, pp.49-50

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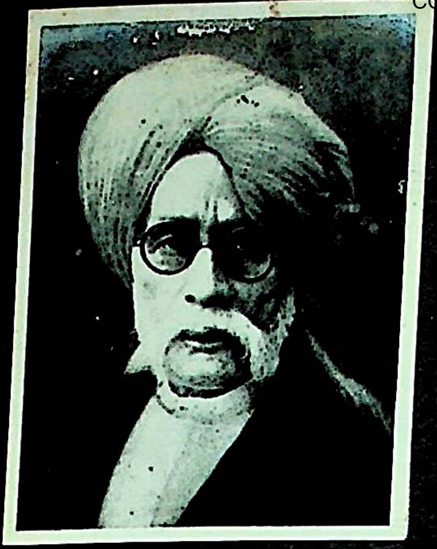
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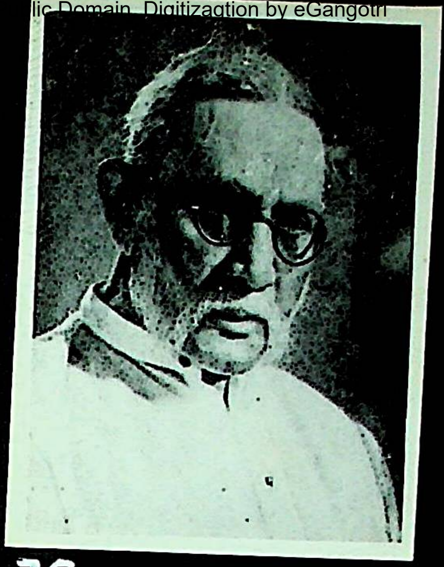
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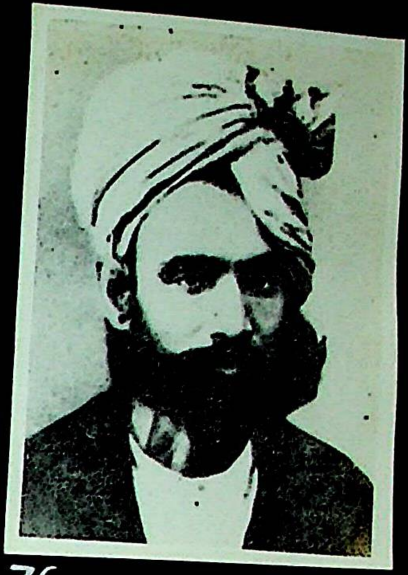
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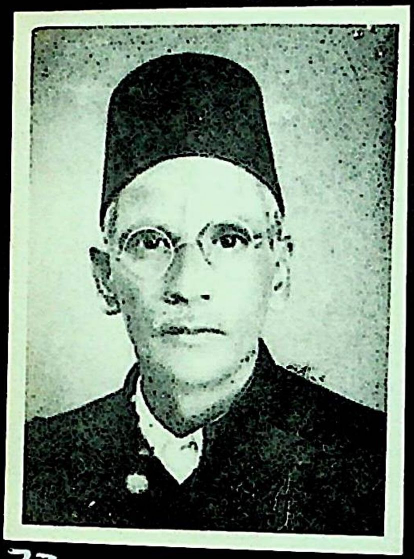
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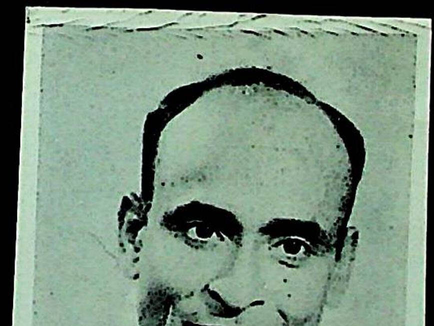
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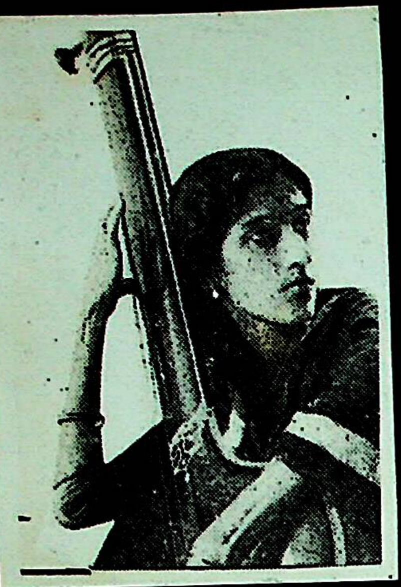

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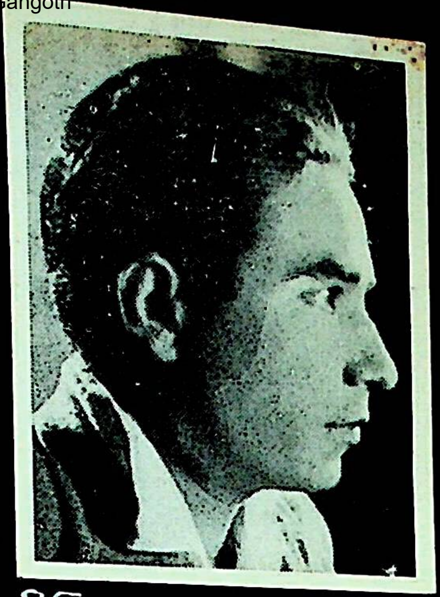

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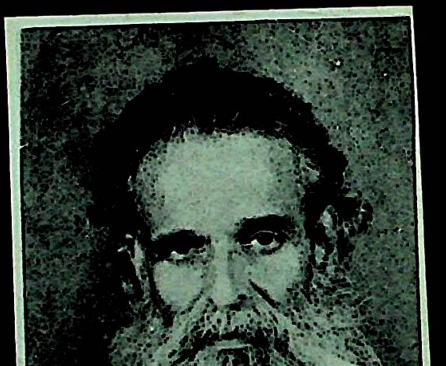

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83 - Kishori Amonkar (born 1931)

84 - Kesarbai Kerkar (1892-1977)
Was born in Goa and learnt from Abdul Karim Khan (Kirana), Ramkrishnabuwa Vaze (Gwalior), Bhaskarbuwa Bhakhle (Gwalior, Agra, Jaipur) and Barkatulla Khan (Sitarist), before becoming the foremost Disciple of Alladiya Khan with whom she learnt for 20 Years. She had a wonderful Voice which had a great emotional appeal.

85 - Suresh Babu Mane (1902-1953)
His real name was Abdul Rehman and he was the son of Abdul Karim Khan Saheb. He was a Learned Vocalist of the Kirana Style and also taught Hirabai Barodekar, his younger sister.

86 - Kesarbai Kerkar

87 - Vahid Khan (died 1949)
It is only due to Abdul Vahid Khan and Abdul Karim Khan that the Kirana Gharana established itself and became today the most appreciated Style because of its emphasis on perfect Swar, systematic Note-by-Note Development in Alap and Melodic Sweetness.

The Gharana originated with Dhondu & Bhannu, (Court Musicians of Raja Rajaman of the Tannuwar Dynasty of Gwalior (1486-1516) whose Descendants converted to Islam: The brothers Gaji & Gullu Khan were at the Court of King Shah Jahan (1656). Gullu Khan had 2 sons: Hussein-Ali (A Composer under the name of Hingarang) and Gulam Maula Khan (who Composed under the Name of Sabaras). Rahemali, s/o Gaji Khan, had 2 sons: Vajadalli (Grand father of Abdul Karim Khan) and Shahabat Khan whose son was Nanne Khan (a famous Musician), father of Rahim Baksh (a well-known Sarangui Player); and whose daughter was married to Haider Khan (a great Vocalist and Bin Player), related to Bande Ali Khan.

Wahid Khan Saheb was the son of Haider Baksh's sister and was the Disciple of Haider Khan who was also teaching the famous Rajab Ali Khan of Dewas.

Abdul Wahid Khan was the Ustad of Hirabai Barodekar and also taught Begum Akhtar and Munnibai (of Banaras).

88 - Rambhau Kundgolkar (Savai Gandharva) (1886-1952)
Learnt from Abdul Karim Khan but, according to V.H.Deshpande[1], in an Interview of Y.N.Kelkar, he acknowledged his debt to Bhaskarbuwa Bhakhle and to Nissar Hussein Khan of Gwalior, the Ustad of BuwaVaze.

He taught Gangubai Hangal, Bhimsen Joshi and Saraswati Rane (younger sister of Hirabai Barodekar).

89 - Ganpatbuwa Behere (1890-1965)
Also called Ganesh Chandra Behere (or Behere Buwa), he learnt from Ganpatbuwa Bhilavadikar, (also called Ganpati Buwa) (1882-1927) (and whose Compositions were given in the Kramik Pustak Malika of Pt.V.N.Bhatkhande). He was also a Disciple of Rajab Ali Khan of Dewas and of Abdul Karim Khan. His Style was also influenced by Ramkrishnabuwa Vaze.

90 - Bhimsen Joshi (born 1922)
s/o Gurunath Joshi who, after a turbulent adolescence, became the Disciple of Savai Gandharva. He is today a leading Vocalist of the Country.

91 - Abdul Karim Khan (1872-1937)

Vajadalli Khan was a Musician of the Court of Mohammad Shah, the last Ruler of Delhi.He had 3 sons:Abdulla Khan,Shende Khan and Kale Khan who had 3 sons:Abdul Karim,Abdul Latif and Abdul Haque Khan.

Abdul Karim Khan started singing at a young age but learnt little from his father,Kale Khan,because he and Shende Khan were at the Court of Bharatpur.He actually received his training from his uncle Abdulla Khan and,later on,from Nanne Khan (s/o Shahabat Khan).Khan Saheb Abdul Karim became a legend in his life-time.He was God-gifted with an exceptionally Sweet Voice and his rendering of Ragas was deeply emotional.His second wife,Tarabai was originally his student and used to accompagny him in his Recitals.He taught his son,Suresh Babu Mane and his two daughters,Hirabai Barodekar and Saraswatibai Rane, the youngest,who all became great Exponents of the Kirana Gharana.He was also the Ustad of Savai Gandharva,Behere Buwa, Roshan Ara Begum and many others.

He died on the Singaperumal Koil Station while travelling by train from Madras to Pondicherry where he wanted to meet Shree Aurobindo.

92 - Abdul Karim Khan

93 - Abdul Karim Khan and Tarabai

94 - A Recital of Abdul Karim Khan.(Tarabai,seated next to Khan Saheb,plays the Tampura).

95 - Hirabai Barodekar (born 1905)

d/o Abdul Karim Khan and Tarabai.She learnt from her mother, Balkrishnabuwa Kapileshwari,Shankarbuwa,Faiz Mohammad Khan, Gohar Jan,Vazebuwa,Govind Rao Tembe and from Abdul Vahid Khan Saheb for 3 years.

Her younger sister,Saraswati Rane,also learnt with her but she also got much training from Naththan Khan of the Jaipur Gharana (although this Jaipur influence is rarely reflected in her Singing.Hirabai Barodekar and Saraswati Rane are among the best Vocalists of the Country.

96 - Roshan Ara Begum

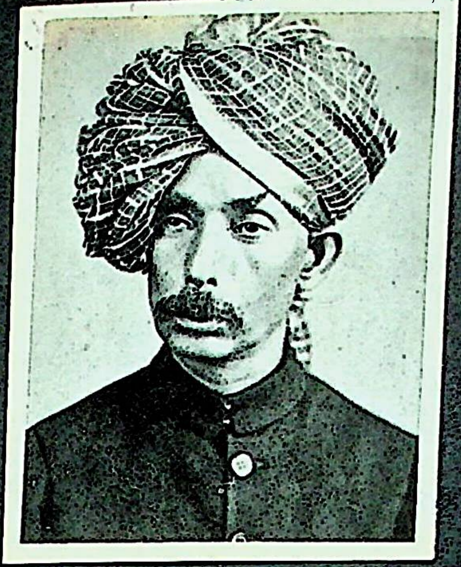
She is the daughter of Chanda Begum who was trained in the K Kirana Tradition by Abdul Haque,brother of AbdulKarim Khan.

Roshan Ara learnt from her mother and,after becoming an Expert Vocalist,went with her mother to Bombay to request Abdul Karim Khan Saheb to teach her further.He only taught her between 1935 and 1936 but that short time was sufficient to polish her Singing and to make of her one of the foremost Singer of the Country.Her 'Sapat Tans' are the clearest and fastest of all the present day Vocalists and she is truly God-gifted. Unfortunately for Indian Music Lovers,she settled in Pakistan.

97 - Gangubai Hangal (born 1913)

She learnt from her mother,Ambabai,then from Krishnacharya Hulgur of Hubli,from her uncle Ram Rao Hangal and Dattopant Desai untill she became the Disciple of Savai Gandharva.

She is also one of the top-most Vocalists of the Country, her brother,Sheshgiri Hangal is a fine Tabla Player and her daughter,Krishna Hangal,an able Disciple of her mother.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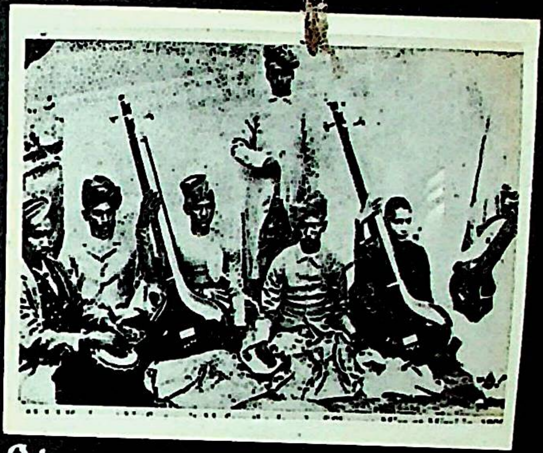
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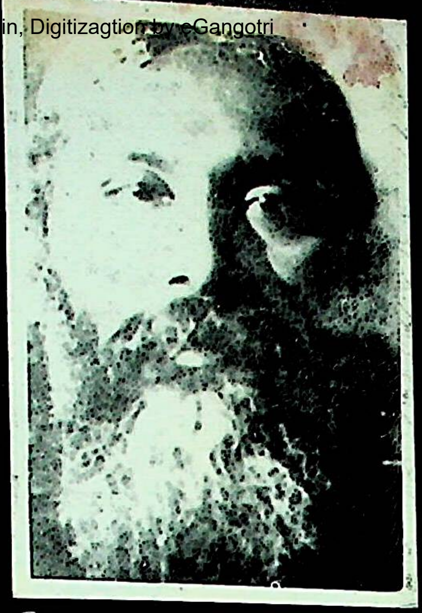

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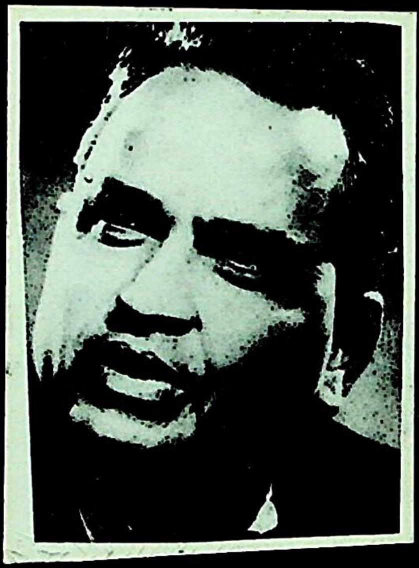

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98 - Maula Baksh (1833-1896)
His real name was Chole Khan and he was the son of Gishe Khan Enver Khan of Bhiwani.After'Musically spying' on the famous Ghasit Khan for some time,by hiding himself near the room in which the Ustad was singing,he finally became,after a traji-comic showdown with Khan Saheb,his only Disciple until the Ustad's death. Maula Baksh went then to the Court of Mysore where he was honored and also learnt Karnatic Ragas under Subramanian Iyer .He settled aterwards in Baroda where he founded the 'Maula Baksh Gayanshala' (1886).He was a Learned Vocalist and Veena Player,wrote several Books on Music and evolved a new System of Notation which he thought necessary in order to compile the Compositions of the Great Musicians of his Time.He had many Disciples among which:his own sons, maternal grandson,Vilayat Khan and Ganpatrao Gopalrao Barve,the father of Master Manohar Barve.

99 - Hazrat Inayat Khan (1882-1927)
Bahadur Khan's son,Rahmat Khan,lost his father quite early.He was brought up by his brother,Jafar Khan and learnt Music from Sayn Ilyas.Rahmat Khan got invited to sing for Maula Baksh and he became the Ustad of Maula Baksh's elder son,Murtuza Khan.He also married the daughter of Maula Baksh who died while giving birth.Then,he remarried with her younger sister,Khatibai,the mother of Inayat Khan. Maula Baksh used to teach his grandson until his death and afterwards,Rahmat Khan and Inayat Khan went to the Court of Nepal where young Inayat kept on his Musical Studies.Later on,he became the Disciple of Hazrat Syed Abu Hashim Madani who taught him the Sufi Way.From 1910 to 1926,Inayat Khan travelled in U.S.A. and Europe and founded Sufi Centers in 12 Countries.He died in Delhi in 1927 and his son,Hazrat Vilayat Khan continues the Teachings.

100 - Amir Khan (1912-1974)
s/o Shahmir Khan (Musician in the Court of Indore) who had learnt from eminent Musicians such as Vahid Khan,Rajab Ali Khan and Amanali Khan,Amir Khan got his training from his father and became a leading Vocalist of the Country who greatly influenced the present day Music because of his novel presentation of the Raga Alap,Bade Kheyal,developped in a systematic manner and in an extremely slow Tempo.He was greatly influenced by Vahid Khan's emphasis on Swar and was also influenced by the String Instruments (Shahmir was an expert Sarangui Player).He was a famous Composer and Created several Ragas.He died in Calcutta,while returning from a Concert,in a Taxi accident.His main Disciple is Amarnath,who sings in the same vein.

101 - Amir Khan

102 - Kumar Gandharva (born 1924)
His real name is Shivaputra and he is the son of Sidramappa Komkali.He is the pupil of Prof.B.R.Deodhar who taught him in his Bombay School.He is a great Vocalist of the Country who was able,because of his own genious and of the able and broad-minded Teachings of Prof.B.R.Deodhar,to achieve a veritable fusion of the Styles and to create a new Style of his own.He Composed a number of Ragas and wrote an excellent Book of Compositions in Common & Rare Ragas: 'Anupa Raga Vilasa' (pub.Mauj Prakashan,Bombay 4 ,1965).

103 - Kumar Gandharva

104 - Jasraj
s/o Motiram (a Court Singer in Kashmir),he was first trained in Tabla by Shree Ganesh and used to accompagny Maniram,his elder brother.(He even played Tabla with Ravi Shankar in one Concert).Later on,he learnt singing from his brothers,Maniram and from Pratap Narayan.He is today a leading Vocalist of the Country and has evolved a Style of his own although he is today the best Exponent of the Mewati Gharana (founded by Bade Mohammad Khan).

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105 - Wajid Ali Shah (Akhtar Piya) (1822-1887)

Was the last Nawab of Lucknow from 1847 to 1856,date of his forced Abdication after the British take-over.He was then sent to Matya Burz,Calcutta,where he remained untill his death.

He was the Greatest Patron of the Arts of his time and was surrounded by a myriad of Musicians and Artists.He was himself a Master of Urdu,was well-versed in Persian and wrote a great number of Books and Poetries in these Languages.He was also a versatile Musician and Composed many Thumrees;His used to stage his Poems in Dramas and Ballets which he called 'Rahas' (Urdu misnomer of 'Rasa').

106 - Pyare Saheb

According to V.R.Chaudhury[1],Pyare Saheb was a Disciple of Bhaya Saheb Ganpatrao (s/o Chandrabhagabai of Gwalior).He was somewhat related to Nawab Wajid Ali Shah and,like the latter,was residing in Matiya Burz ('Garden Rich'),Calcutta.He was famous for his Ghazals and Dadras,and can still be heard on some Gramophone Records.

107 - Girja Devi (born 1929)

A famous Singer of Banaras,she learnt from Sarju Prasad Misra until his death and then,from Shreechand Misra.Although she sings Kheyals very well,she became famous for her rendering of the Lighter Forms of Music: Thumrees,Dadras,Tappas,Taranas,Bhajan,Holi,Kajri etc.

She has a distinctive as well as impressive Style of her own which is may be most appearent in her Tans.

108 - Siddheshwari Devi (1907-1976)

Hailed from Banaras and,after loosing her parents while in early infancy,was brought-up for a while by her aunt,Rajeshwari Devi (a Singer in the Court of Raja Kashi Nares).She learnt from Siyaji Maharaj,a famous Sarangui Player (the husband of Somaribua,elder sister of Kante Maharaj) and then,from Bade Ramdas.Later on,she also got some training from Inayat Khan (Lahore) and Rajab Ali Khan.She was given the title of 'Queen of Thumrees' by Faiyaz Khan.She settled in Delhi with her 2 daughters,Shanta and Sabita and taught in the Bharatiya Kala Kendra & Khatak Kendra.She was recipient of several Awards.

109 - Badi Moti Bai of Banaras

Was a Disciple of Bhaya Saheb Ganpatrao[2] and became famous for her rendering of Thumrees,Tappas & Lighter Forms of Music.

110 - Begum Akhtar (1914-1974)

Was the daughter of a Judge who was reluctant to her learning Music.Later on,she went to her maternal uncle who was a Music Lover. She learnt from Ata Mohammad Khan (Patiala Gharana) and later,from Wahid Khan (Kinara).She was the 'Queen of Ghazals',a well-deserved title as she was an extremely sensitive and emotional Singer.She left us a number of L.P.Records and was conferred many Awards.

111 - Janki Bai

Was famous for her Gramophone Recordings of Thumrees.According to D.M.Neuman[3],she received 'Rs.3000/-considered a princely sum at that time' for her Recording (ca.1902).

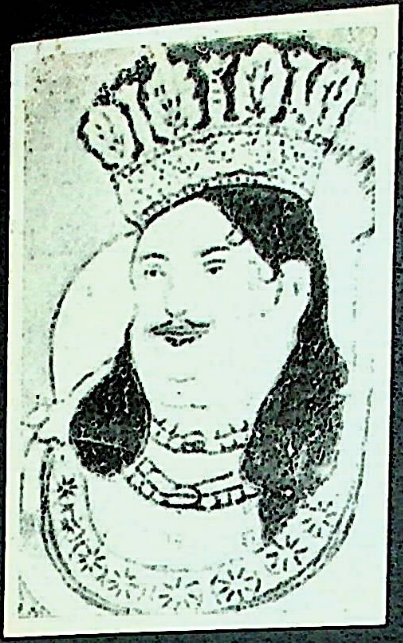
112 - Gohar Jan (ca.1870-1930)

Learnt from Nazir Khan (of Rampur).After living in Darbhanga for some time,she settled in Calcutta.She was famous for her Gramophone Recordings of Thumrees.In D.M.Neuman's Book[4],she is referred to by F.W.Gaisberg (1st repres.of the Gramophone Compagny to reach India) as 'an Armenian Jewess who could Sing in 20 Languages and Dialects'.

113 - (From left:fromt row) Naina Devi (Thumree,Ghazal,Dadra) & Prof.D.T. Joshi. (Back) Panjaz Khan (Vocalist).

Notes: (1)&(2):V.R.Chaudhury,Bharatiya Sangeet Kosh,Bhartiya Janpit, N.Delhi 1975 (p.183)

(3)&(4):Daniel M.Neuman,'The Life of Music in North India',Manohar Publication,N.Delhi 1980 (p.216).



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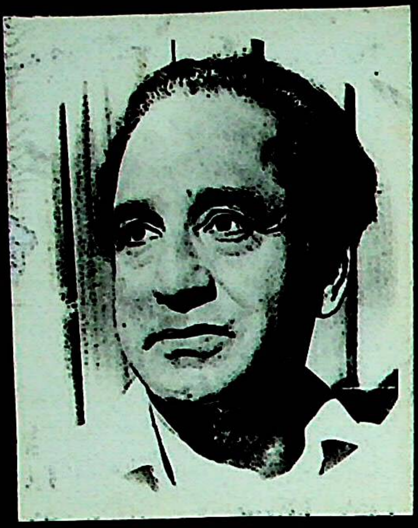

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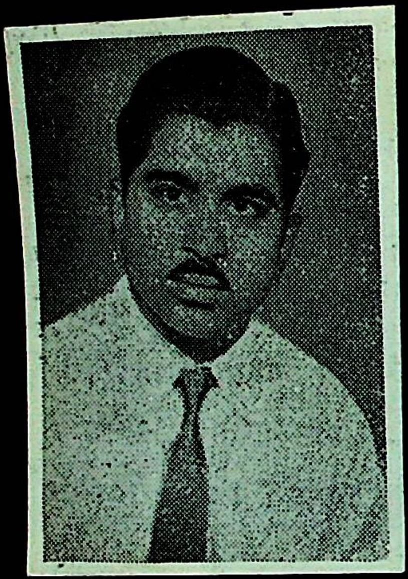

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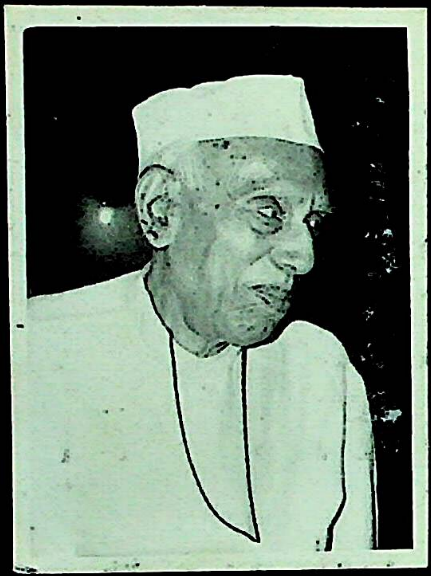

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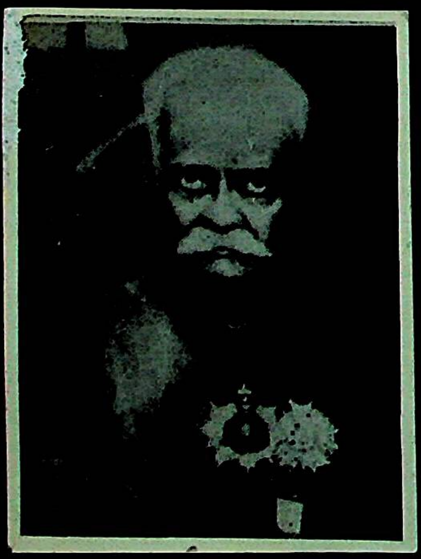

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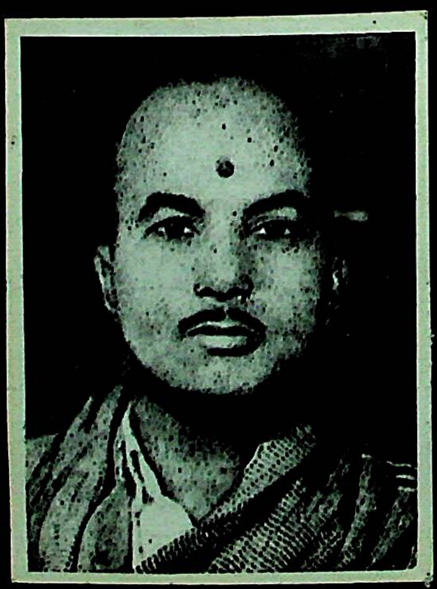

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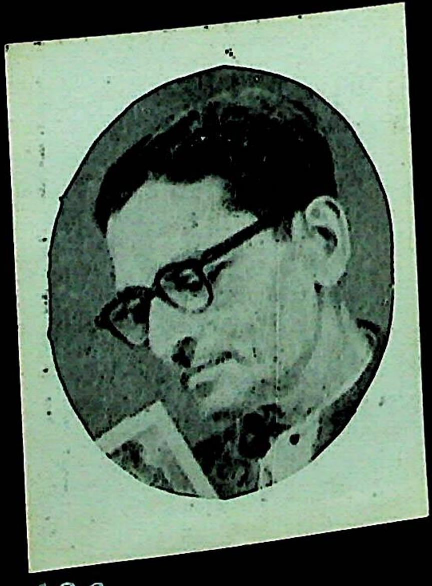

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114 - Vasant Rao Deshpande
Learnt from Pt.Shankar Rao Sapre (Gwalior) and later,from Suresh Babu Mane and Aman Ali Khan.He is today among the leading Vocalists of the Country.

I15 - Parveen Sultana (born 1950)
Was born in Assam and is d/o Khan Mohammad Ikramulmajid Khan (Disciple of Gul Mohammad Khan of Karachi and of Bade Gulam Ali Khan, Patiala).She learnt from her father and then from Chinmaya Lahidi in Calcutta.She is a very gifted Vocalist,among the best of the younger generation of Musicians of the Country.

I16 - Lakshmi Shankar (born 1926)
Was originally a Bharat-Natyam Dancer and started singing at a later stage,after she abandonned Dancing.In 1954,she became the Disciple of Abdul Rahmat Khan in Bombay and,after a long association with the Shankar family (Uday & Ravi Shankar),also took some training with Ravi Shankar.She is a well-known Vocalist of the Country.

117 - Madhav Vaman Thakar (1930-1978)
s/o Vaman Rao Thakar (Disciple of Pt.Vishnu Digambarji),he did his Sangeet Prabhakar from Prayag Sangeet Samiti (1950) and B.A. from Alahabad Univ.(1953).He learnt from his father and also from a string of luminaries such as Omkarnath Thakur,Vinayak Rao Patwardhan,Prof. B.R.Deodhar,D.V.Paluskar and Kumar Gandharva.He was a very fine Vocalist and an able Teacher in the Fac.of Performing Arts,B.H.U. until his premature death.

118 - Thakur Jai Dev Singh
Is an eminent Sanskrit Scholar and Philosopher who learnt from Swami Lakshmanju (the Greatest Authorityyon Kashmiri Sivaism) and who was a Disciple of Pandit Gopinath Kaviraj.His association with All India Radio where he occupied high Offices,brought him in contact with all the Leading Musicians of the Country and he is also a known Musicologist.An elderly man,residing in Banaras,he is still quite active in his Intellectual Pursuits and has been Awarded the Padma Bhushan.

119 - Thakur Jai Dev Singh and Ravi Shankar when the latter was presented an Honorary Doctorate from the B.H.U. (Fac.of Performing Arts,IO/IV/80).

120 - Raja Sorindra Mohan Thakur (Tagore) (1840-I914)
Was an outstanding Scholar,Musicologist and Musician who learnt from a number of Great Pandits and Ustads of his time,who used to frequent his Calcutta Residence as Chief-Guests.He was probably the first,before Pt.V.N.Bhatkhande,to realise the importance of Music Conferences and wrote 22 Books on Music,some of which are still studied by the Scholars and the present day Students.

121 - Ramashraya Jha 'Rama Rang' (born I928)
Is a Learned Vocalist and Scholar (Sangeet Praveen,Sangeet Alamkar, M.A.Punjab Univ.),Disciple of the famous Bolenath Bhatt (s/o Gangaddin Bhatt,Court Musician in Darbhanga).Bolenathji learnt from his father and also from Bindu Khan,Vajir Khan,Mittu Khan,Vilas Khan of Datiya,Ganpatrao & Mohiuddin Saheb.
R.Jha wrote an excellent Book 'Abhinav Geetanjali'(Vols.I-II,Sangeet Sadan Prakashan,Alahabad (I)1968,(II)1978) and is a Teacher in the Music Dept.of Alahabad University.

122 - Jaishuklalal Shah (born 1909)
Is a Learned Scholar and Vocalist who was a Disciple of Bapurao Phansalkar.He has been associated with Great Personalities of Music, contributed to a number of Articles in Music Journals (e.g. Sangeet Kala Vihar of Prof.B.R.Deodhar),has his own School of Music in Bombay:'Shah Sangeet Vidyalaya' and wrote 2 Excellent Books 'Malhar Ke Prakar' and 'Kanada Ke Prakar' (pub.by Jaisukhlal T.Shah,Dadar,Bombay (I)1969,(II)1972).

123 - Dr.K.C.Gangrade (born 1927)

Former Dean of the Fac.of Music & Fine Arts (1970-1971) and Head of Instrumental Music Dept. (Fac.of Performing Arts,B.H.U.)since 1979 .

124 - Dr.(Miss) Prem Lata Sharma (born 1927)

Hails from Punjab and,as her condensed Curriculum demonstrates, has been throughout her Life,in the insatiable pursuit of Knowledge:She passed Intermediate (1940),B.A.(Delhi Univ.1942),'Madhyama' (Marris College,Lucknow),'Sangeet Visharad'(Gandharva Mahavidyalaya) as well as M.A.Hindi (1950) and M.A.Sanskrit (1951).In 1955, 'Sangeet Alamkar' and the same year,the Degree of 'Shastracharya'. She did her Ph.D.in Sanskrit under the guidance of Pt.Parashuram Lakshman and got assistance in her work from Pt.Gopinathji Kaviraj. She learnt Grammar from Pt.Mahadev Shastri & Brahmadattji and kept on her Vocal Practice under the guidance of Omkarnath Thakur and B.R.Bhatt (since 1955).She wrote all the Theory Part of the VI Vols. of Sangeetanjali and of Pranav Bharti of Omkarnath Thakur under his guidance and became Lecturer in the Kala Sangeet Bharti (1955-1957).She became a Reader in Theory of Music and Research as well as Dean of the Fac.of Music & Fine Arts in 1957.At last,she became Professor of Musicology in 1981 and is at present Dean of the Faculty of Performing Arts,B.H.U.

She is a famous Musicologist and is also acknowledged to be the Greatest living Authority on the Old (Traditional) Texts & Indian Music.She is also a born Linguist and has a thorough Knowledge of Punjabi,Hindi,Bengali,Sanskrit,Gujrati,Marati and English.For the last two decades,she has participated in all the major Musicological events of the Land and Abroad and has been invited a number of times to International Mus.Seminars,Conferences etc. .She has published Scholarly Articles in many Music Journals,has organised a great number of Seminars and directed a number of Sanskrit Dramas.She has supervised many Research Scholars (Ph.D.) among which,a few foreigners who occupy today respectable positions in Foreign Universities as Ethno-Musicologists etc.

125 - Dr.Lal Mani Misra (1924-1979)

Former Dean of the Fac.of Performing Arts,he was a leading Vichitra Player as well as a versatile Musician & Scholar.

126 - From left:Prof.Prem Lata Sharma,Dr.Shatrughna Shukla (Reader Vocal Mus.,Delhi Univ.,he is a very fine Thumree Exponent and wrote an original & excellent Theses on the History of Thumrees (unpub.as yet)) ,Dr.K.C.Gangrade & Bavant Roy Bhatt during the Seminar on Mus.Terminology in Fac.of Performing Arts,B.H.U.,19/XII/1979.

127 - From left:Dr.K.C.Gangrade,B.R.Bhatt,Dr.S.Shukla & Mrs Shukla (Lecturer in Tabla;Delhi Univ.) and Prof.Prem Lata Sharma.(19/XII/1979)

128 - Swami Haridas (ca.XVI Century)

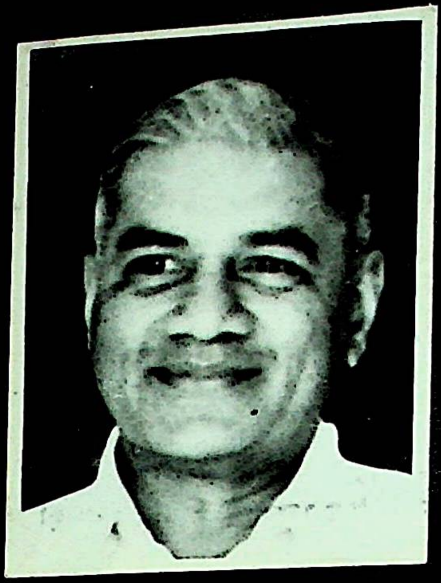
A Great Mystic & Bhakta of the Nimbarka Sect(Philo.of Bheda-Abheda' 'The Simultaneous Difference and Non-Difference'),he added to the Doctrine the 'Rasa'State(i.e.the Witnessing of the Love of Krishna/Radha) and set his Devotional Compositions to Prabhandas and Dhrupads.He was settled in Vindravan and is supposed to have been the Guru of Tansen and even Baiju Bawra although there is no factual evidence about it.

129 - Tansen (XVI Century)

Was one of the 'nine Gems' of the Court of Akbar which he joined in 1562.He Composed many Dhrupads and is credited with the Creation of several Ragas and 3 Books on Music.He is the Founder of the 'Seni Gharana' and the most Famous Figure of Indian Music History.

130 - Baiju Bawra (XVI Century)

Was also a Great Composer of Dhrupads who was living in Punjab. Here again,Myth & Reality are intermingled:while some say that he was a Disciple of Swami Haridas,others are of the opinion that he was a Contemporary of Amir Khusroo.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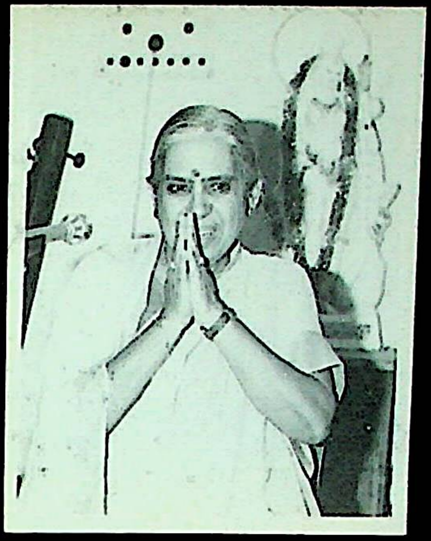
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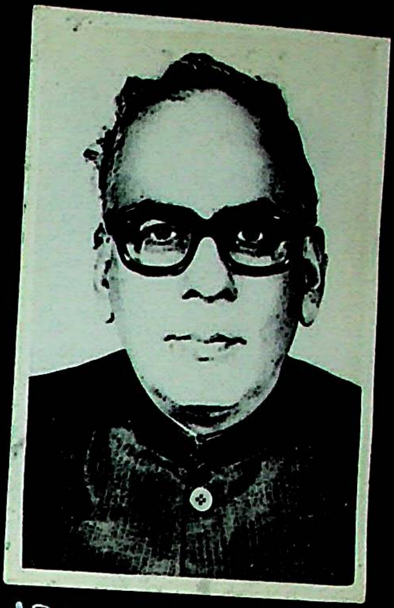
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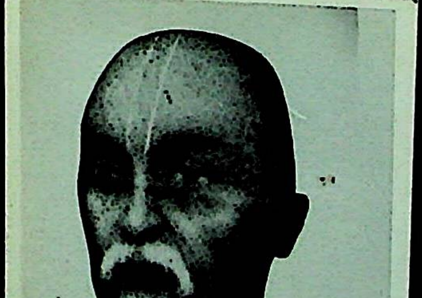
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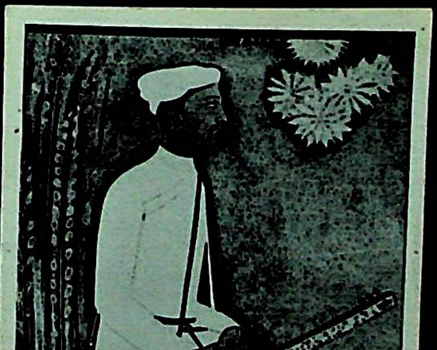
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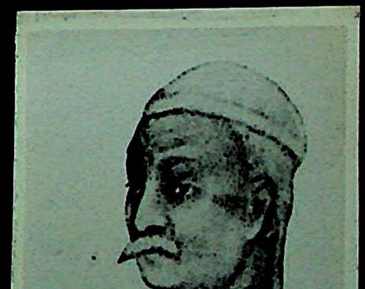
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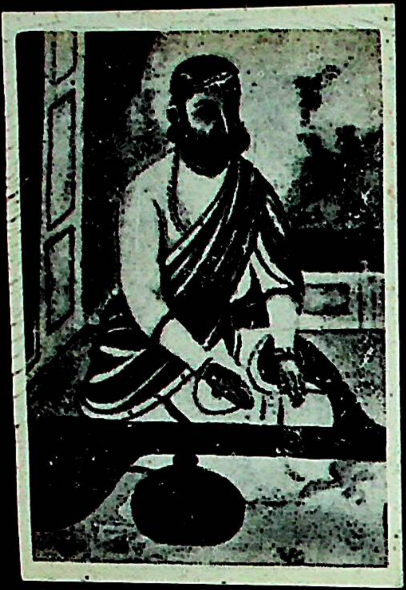
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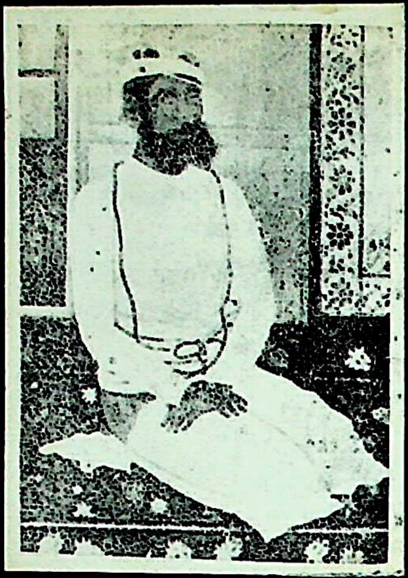
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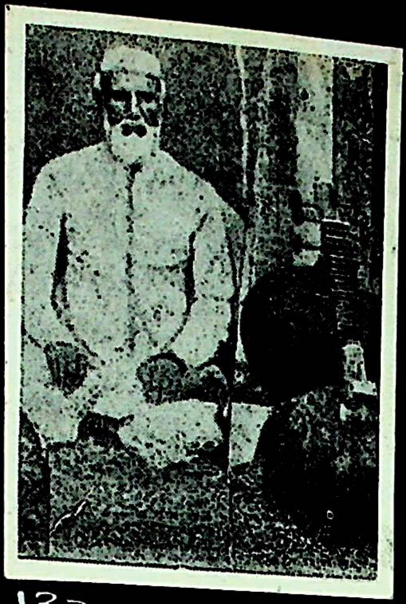
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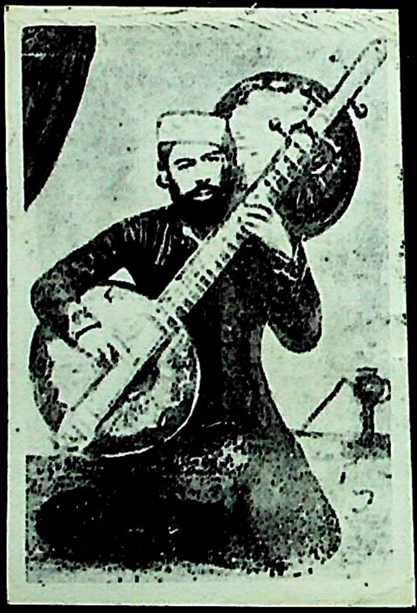
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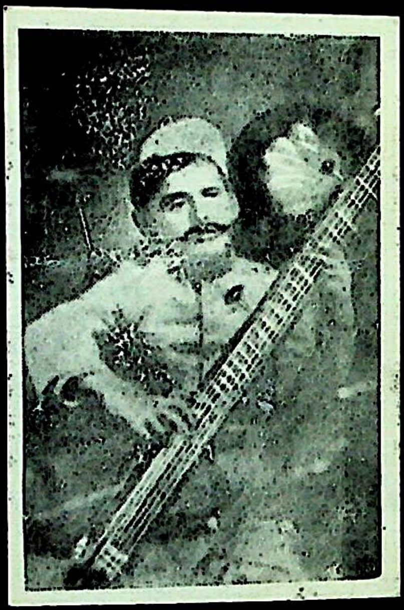
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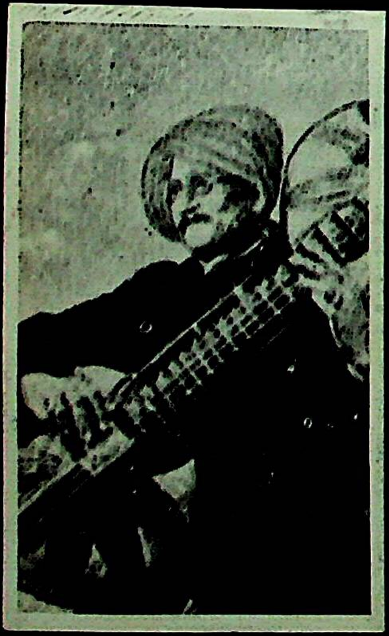
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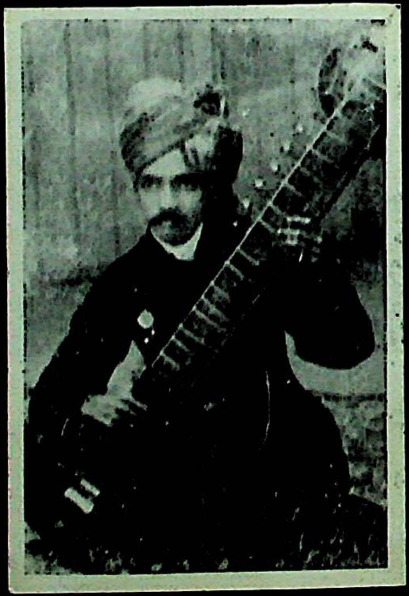
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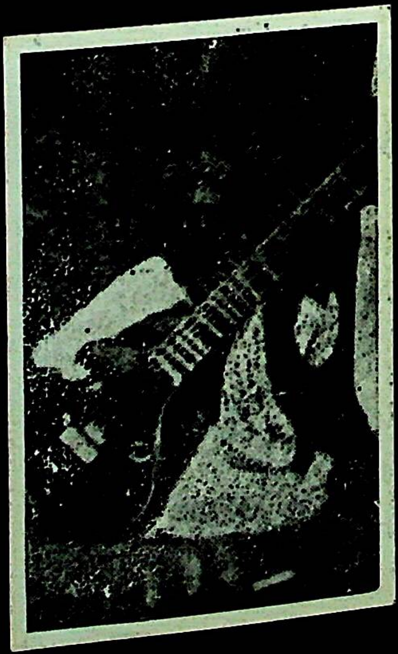
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131 - Amritsen (ca.1813-1893)

s/o Rahimsen,the Founder of the Jaipur Gharana of Sitar.Their Sitar had such an impact that it has been said to be one of the reasons for the down-fall of Dhrupad.Amritsen remained in Jaipur until the death of Raja Ram Singh Tomar,then went to the Court of Raja Shivadan Singh of Delhi,to the King of Alwar and back to Jaipur where he died.It is said that he played Kalyan to Ram Singh Tomar for 8 consecutive nights,each time exploring new ways and that a Bengali Disciple of his became mad after listening his Sitar (which made him reluctant to teach Disciples for a long time afterwards).

132 - Rahimsen (Later part of the XVIII Century)

s/o Sukhsen(a great Dhrupad Singer,Desc.of Tansen).After his father's death,Rahimsen did not feel to Sing and to learn from anyone else,therefore he switched-over to Sitar which he learnt from his father-in-law, Dulhe Khan.He established a new-Style of Sitar Playing (fusion of Kheyal, Dhrupad & Veena).He was a follower of the Mazeetkhani Baj.Of his 3 sons, Niyamat Khan died in childhood,Lalsen had hand troubles and Amritsen achieved Great Fame.

133 - Amir Khan (died ca.1915)

s/o Wazir Khan (s/o Haidar Baksh):Amir Khan was Amritsen's sister's husband.He was first in the Court of Ram Singh Tomar then,settled in Gwalior,in the Court of Raja Jayajirao and later,of his son,Madhavrao whom he taught.He was an extremely fine Sitarist who Composed many Gats known today as 'Amirkhani' and who created a great following in Gwalior.

134 - Murad Khan

s/o Muglu Khan,a Sitarist of Amritsen's Gharana:He learnt Sitar from his father but,after the latter heard the Veena of Bande Ali Khan,he taught Veena to his son and sent him to Bande Ali who,after one year of trial,taught him thoroughly.He became a Unique Sitar Player and his son, Nisser Hussein Khan,became a Great Sitarist.Murad Khan also taught Babu Khan of Indore and Musharaf Khan of Ahmadabad.

135 - Bande Ali Khan (ca.1830-1890)

Of the Kirana Gharana,he was the grandson of Rahimali Khan (of the Court of Delhi).Bande Ali was married with the 1st daughter of Haddu Khan and also married Chunnabai,the mistress of the Maharaja of Gwalior.He learnt from the eldest son of Sadarang,Nirmal Shah.After staying in Jaipur,Gwalior,he finally settled in Indore.He was an excentric and the Greatest Genius of Veena.It is said that Dhrupad declined after his death. He taught:Abdul Aziz Khan,Imdad Khan,Vahid Khan(Binkar),Bhaya Saheb Ganpatrao,Murad Khan,Rajab Ali,Haidar Baksh (Sarangui) etc.

136 - Babu Khan (ca.1893-1941)

s/o Hasan Khan (Binkar in Alwar State),he became the Disciple of Murad Khan after the death of his father and stayed in the Court of Indore.He was thoroughly excentric,shabby looking,taking lots of intoxicants but a Great Music Genius.His Mastery on String Instrts.(Bin,Sitar,Rabab,Sarod) was incredible;he could play beautifully on a completely out of tune Instrt and his Knowledge of Tal & Layakaries was outstanding.

137 - SadikAli Khan (1893-1964)

s/o Musharaf Khan(who was in Jaipur & had learnt from Rajab Ali).He learnt Veena from his father and settled the longest in the Court of the Nawab of Rampur for 20 Years.His speciality was Alap and he did not like to play with Pakhawaj.His son,Asad Ali Khan follows this Style.

138 - Bhikan Khan (1887-1943)

Mira Baksh (a wealthy man from Jaipur,Disciple of Yusuf Khan,a pupil of Wazir Khan (Sitar) of the Seni Gharana)taught his 2 sons:Bannu & Ammu-Khan who went to the Court of Baroda after his death.Bannu had 2 sons: Bhikan & Wazir Khan.He taught Bhikan Vocal Mus.for 10years but,because of a Voice defect,he took-up Sitar and became an excellent Player.He taught Anwar Khan (his elder son) who taught his younger brother,Sarwar Khan. He was the Ustad of Faiz Mohammad,Gulam Mohammad,Inayat Khan & Jamaluddin Khan.

139 - Hafiz Khan

A Disciple of Amritsen,he was an excellent Sitarist settled in Jaipur where he died at the end of the XIX Century.

140 - Bhagwan Chandradas (1852-1931)

Harichandradas,a Bengali Vaishnava,settled in Dacca.He had 2 sons,Govinda Babaji (a Kheyal & Tappa Singer) & Chaitanyadas (who learnt Sitar from his father & eminent Sitarists).Chaitanyadas taught Sitar to his son,Ratnachand and to Babu Ruplalroy(of Dacca).Ratnachand had 2 sons: Bhagwanchandradas & Shyamcharan,but died before completing their Musical Training.Bhagwanchandradas learnt Mazeetkhani Gats from Babu Ruplal,Razakhanis from Navin Chandra Goswami (of Calcutta) and from Kasim Ali Khan (Rababiya),Inayat Hussein Khan (Sarodist) and Ali Raja Khan (a Surbahar Player).He was in Vindravan in Lakshman Seth's Service,then in Calcutta as a Prof.of Sitar in the'Bharat Sangeet Samaj'.He taught Shyamcharan, Indramohandas and Hafiz Khan.He was the Greatest Sitarist of Bengal.

141 - Alain Danielou (born 1907)

A French National,he first learnt Piano,Musicology and travelled extensively in Africa & Asia before settling down in India where he learnt the Music Scriptures and the Veena from Shivendranath Basu of Banaras and also Hindi,Sanskrit,Hindu Dharma etc. .He became Research Prof. in B.H.U. Music College in 1949.In 1952,he worked in the Adyar Library of Madras.He is,at present,Director of the International Institute for Comparative Music Studies & Documentation,Berlin;Advisor for Oriental Music to the International Music Counsil,UNESCO and General Editor of 3 UNESCO Collections of Records.He wrote many Books and is one of the Champions of the cause of Indian Music abroad.

142 - Mohammad Ali Khan (1834-1927)

Descendant of Tansen,father of Vilas Khan,f/o Udyasen,f/o Karimsen, f/o Sudhir Khan,f/o Hasan Khan,f/o Gulab Khan,f/o Charju Khan,f/o Basat Khan (1787-1887) who had 3 sons:Ali Mohammad (Badku Miyan),a Rabab & Sursingar Player,Mohammad Ali (Nannku Miyan) and Riyasat Ali Khan. Basat Khan (Court of Nawab Wajid Ali Shah,then Calcutta) taught Dhrupad, Kheyal & Holi to Mohammad Ali,his elder son.After Basat's death,Ali Mohammad went to Nepal and Mohammad Ali to Gaya,then to the Raja of Gidhor, Raja Kashi Naresh,stayed with Chamman Saheb (until his death) and lived with Thakur Nawab Ali Khan whom he taught.His other Disciples were his own son,Ali Bakhsh,his adopted son:Shaukat Ali Khan (a great Rababiya of Calcutta) and Virendra Kishor Roy Chowdhury(s/o Bujendra Kishor Roy). Mohammad Ali Khan was a great Binkar and Rabab Player.

143 - Lakshmi Prasad Misir (1860-1929)

The Banaras Kathak Gharana originated[1] with Jagman Misra;then,Dilaram Misra whose son was Thakur Dyal Misra who had 2 sons:Manohar (1794-1829) & Prasadu (Harprasad)(1802-1868).Manohar had a son,Ramkumar,who had 2 sons:Lakshmiprasad & Govind Das.Lakshmiprasad learnt Vocal,Veena & Sitar from Manohar & Prasadu.He visited a number of Courts;Nepal,Jaunpur,stayed in the Court of Kalicharan,of Nityanand etc. .He had a number of Disciples and died in Calcutta.

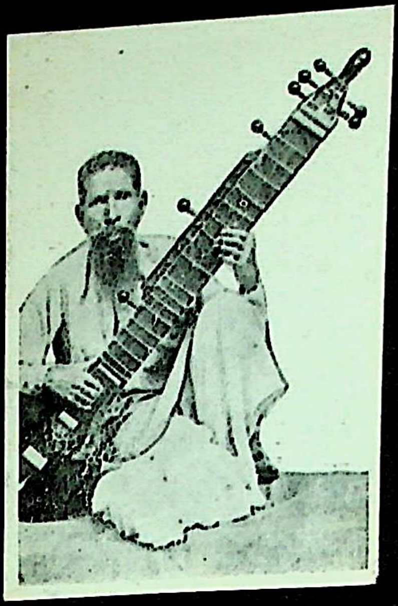
144 - Pashupatisevak Misra (1881-1931)

Prasadu,Disciple of Gulam Nabi (Miyan Chauri),had 2 sons:Shivasahai (whose Descendants are Thakur Prasad whose daughter was the mother of Chote Ramdas) & Ramsevak who had 2 sons:Pashupatisevak & Shivasevak (who learnt from his brother & from Inayat Hussein (Sahasvan)& had 3 sons:Ramkrishna (whose son is Maruthisevak alias Mitthulal),Bhavanisevak & Vishnusevak).Pashupatisevak learnt Kheyal,Dhrupad,Sitar & Surbahar from his father & from the Binkar Mohammad Hussein Khan (Sahasvan).He was a great Sitarist but was charging such high fees that only the wealthiest ever got a chance to listen to his Music.

145 - Jitendranath Bhattacharya (born 1877- ?)

Ramkrishna Shiromani's son,Vamacharan learnt from:Mohammad Khan,Basat Khan,Ahmad Ali Khan,Sajjad Mohammad,Hingan Jan,Dil Janbai,Ekvaris Khan, Kasim Ali Khan,Bade Dunni Khan,Yadu Bhatt etc. .He was a good Player of Sursingar at the Court of Raja S.M.Tagore.He taught Sitar to his son, Jitendranath Bhattacharya who became proficient in Alap,Jhor & Todas played in Vilambit Laya.His son is Lakshman Bhattacharya.

Note:(1) V.R.Chowdhury,Bhartiya Sangeet Kosh,p.186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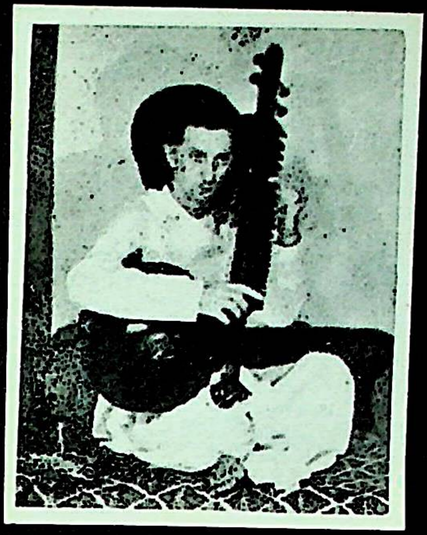
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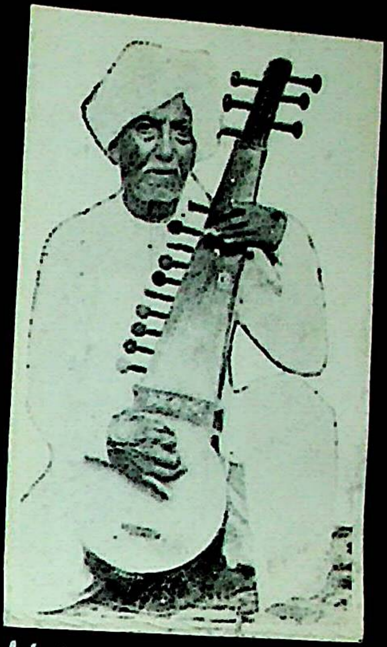
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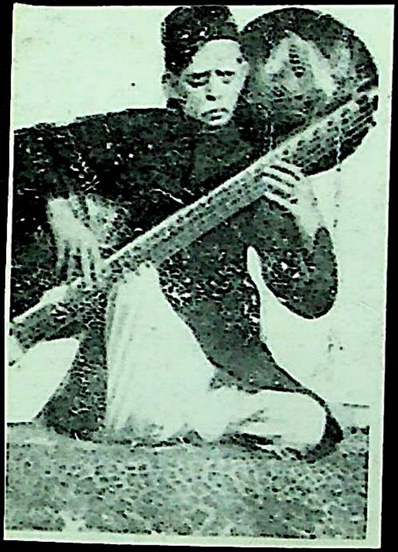
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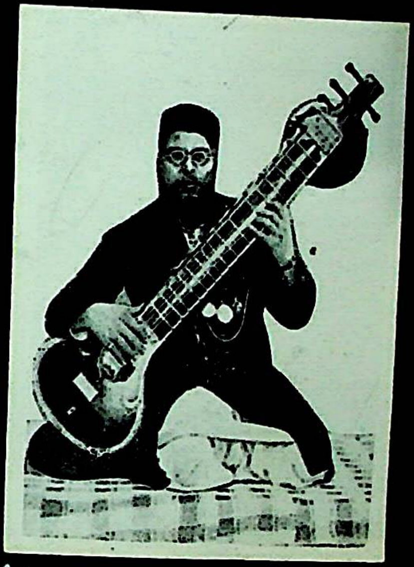
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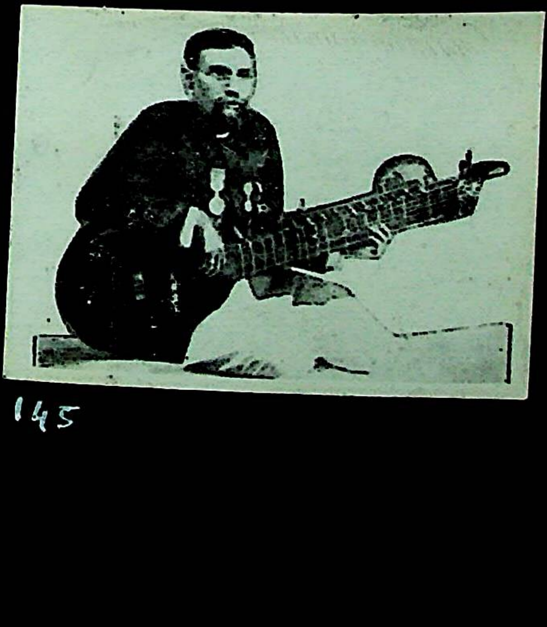
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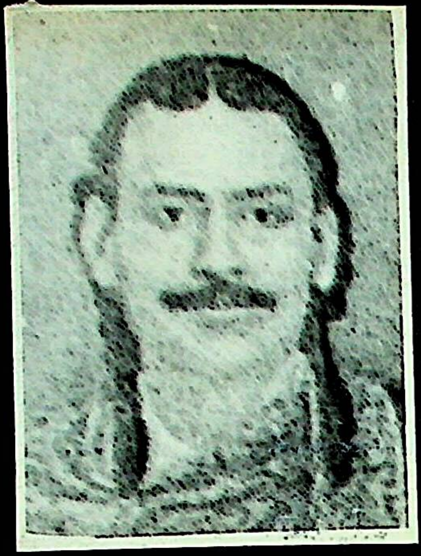

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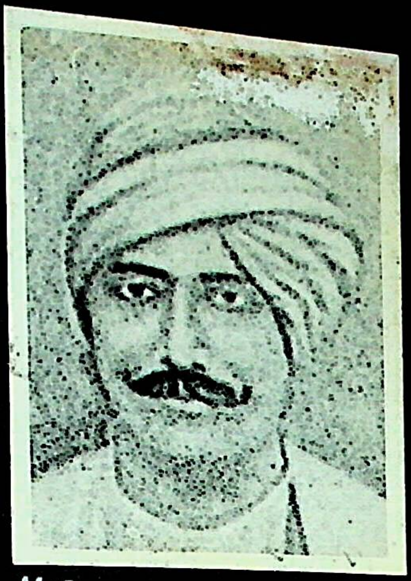

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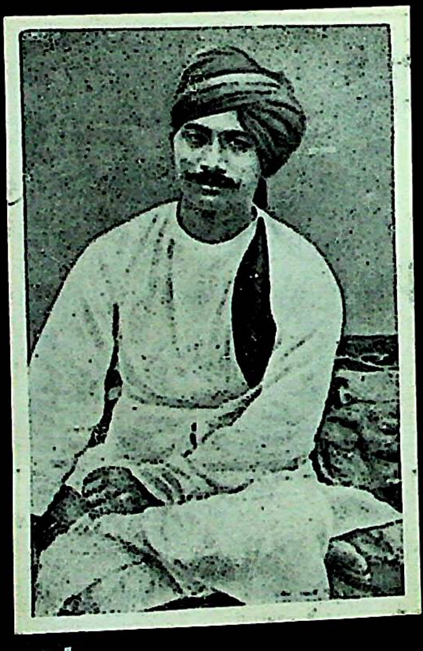

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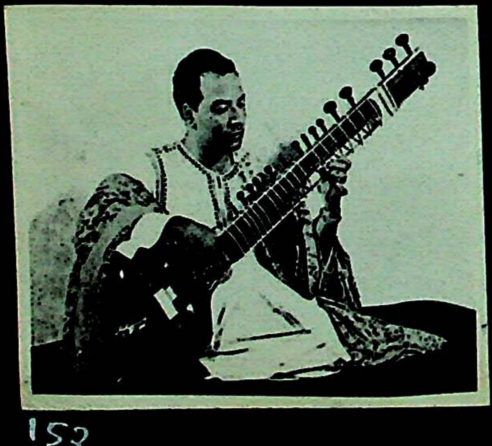

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146 - Imdad Khan (1848-1920)

According to some[1], the Gharana started with Surajan Singh, a Rajput whose son, Turav Khan, converted to Islam and was the father of Sahebdad Khan. But, it is usually believed that the Gharana was founded by Haddu Singh who, after his conversion to Islam, changed his name to Sahebdad Khan, father of Imdad Khan. When Sahebdad Khan was a child, his maternal aunt, married with Hassu or Haddu Khan, brought him with her to stay in their Gwalior residence. Apart from Music, the 2 brothers had a passion for cock-fights and used to keep the birds in 2 big brass cages in an underground Practice-room. When they were singing, young Sahebdad Khan was kept locked-up in one of the cages for hours on hand...Once, unexpectedly returning from outside, they heard Sahebdad imitating their singing...Hassu went into a rage and wanted to beat the poor lad into a pulp but Haddu decided to teach him further before turning him out of the house. Afterwards, Sahebdad learnt from Nirmal Shah (Binkar in Ramnagar Fort, Varanasi) and Miyan Mauj. Sahebdad Khan had 2 sons: Karimdad (who died young) & Imdad Khan. He wanted to train his son for 12 years but Imdad got infatuated with Begum Bibi whom he married without his father's consent. This infuriated Sahebdad who left the house. However, a compromise was reached: Begum Bibi would only live with her husband after the completion of his training. So, Sahebdad taught him Surbahar until his death (date unknown). Afterwards, Imdad became the Disciple of Rajab Ali Khan. Then, he settled in Banaras for some time and learnt Thumrees. He made many experiments, synthetised the Gats, Todas of Veena & Rabab with Pakhawaj & Tabla Bols. He excelled in Meends, Tans (especially Sapat Tans) and Tihais. He became such a Master that his Style came to be known as 'Imdadkhani Baj'. Once, Raja Jyotindra Mohan Tagore heard him in Banaras and got so impressed that he took him & his family back to Calcutta. There, Imdad heard Sajjad Mohammad's Sitar & Surbahar and also assimilated a lot of his Style. Later on, he stayed in Tara Prasad Ghosh's residence where he taught his 2 sons: Inayat & Vahid Khan. He was at the Service of Maharaja Holkar of Indore when he died at the age of 72. His best Disciple was the father of Bundu Khan, Mamman Khan, an outstanding Sarangui Player whose Music could be, from a distance, mistaken with Imdad's Surbahar.

147 - Inayat Khan (1895-1938)

Was born at Itawa. After Imdad's death, his brother Vahid stayed at Indore while he left for Calcutta and resided in late Taraprasad Ghosh's house. He had married at the age of 16 with Basiran Bibi (d/o Bande Hasan & sister of Jinda Hasan Khan, Kheyal Singers of Saharanpur) and had 4 children: Nasiran Bibi (born 1922), Vilayat Khan, Rahiyan Bibi & Imrat Khan. He had 2 children with Sharifan Bibi, his 2nd wife: Amir Khan & Ahmmad Safi[2]. He satyed at the Court of Brajendra Kishor Roy Chowdhury, then with Virendra Kishor Roy Chowdhury in Goripur. Later, he went to Calcutta where he remained until his death. He was also influenced by Alladiya Khan, Alabande & Jakiruddin Khan, Daulat Khan & Sajjad Mohammad. Like Imdad, he was a great innovator & often used to sacrifice Tradition (e.g. Kafi with ध ;Bhupali with म) but he was a Sitar & Surbahar Genius. He popularised these Instrts. in Calcutta and created a big following. He died while returning from a Concert in Alahabad where 11 years old Vilayat played to replace his sick father.

148 - Vahid Khan (1895-1961)

Elder s/o Imdad Khan, he was born at Itawa. & learnt Sitar/Surbahar from his father. He was for 3 years at the Court of Patiala, for 18 years at Indore and visited Riwan, Baroda, Mysore, Dholpur & Calcutta.

149 - Inayat Khan

150 - Imdad Khan

151 - Vahid Khan

152 - Vilayat Khan

153 - Vilayat Khan & his son, Sujjhat Khan in Concert. (6/II/1977, Banaras).

Note: (1): L.N. Garg, Amare Sangeet Ratna, p.553.

(2): This is more a deduction than a fact as it is not enounced clearly in the Books studied & would necessit an Interview with the Ustad.

54 - Vilayat Khan (born ca.192[illegible]) & Bismillah Khan (born ca.19[illegible])
Vilayat Khan was born in Goripur but lived in Calcutta until Ina
yat's death.He was then only 11 years old but had already learnt th
Sitar Technique from his father.He and his younger brother,Imrat,
went with their mother to Delhi,to live with their maternal grandpa
rents.His grandfather,Bande Hasan Khan,taught him Vocal & Surbahar
from 1938 to 1942,while his mother,herself a good Vocalist,supervis
his Practice and guided him throughout.After the death of his mate
nal grandfather,he also learnt from his paternal uncle,Vahid Khan
later on,got inspiration from Faiyaz Khan & Alladiya Khan.He was
in good terms with Mushtak Ali Khan and Amir Khan Saheb.After his
ther's demise,he also got substantial help from Prof.Dhruva Tara
who had been a Disciple of late Inayat Khan and,ever since,Vilayat
respects Joshi Da as his elder brother.In 1944,Vilayat Khan gave
an outstanding Performance in Bombay that the audience called him
5 times!.Dr.K.C.Gangrade recalls anotherrexceptional Program of Kh
Saheb in Sapru House,Delhi (which was retransmitted by All India
and in which Hirabai Barodekar,Allaudin Khan,Ali Akbar Khan,Ravi
kar were also participating and present in the audience...He Played
Desh & Piloo so beautifully that the remaining items became a flo
Because of his disapproval of A.I.R. policies,he stopped performin
for the Radio but can be heard on many L.P.Records.He taught Sujja
Khan,his son,one of the leading Sitarists of the younger generati
and Arvind Parikh,Kalyani Roy,Kashinath Mukherjee,Benjamin Gomez
Vindu Jhaveri.His contributuions in Sitar Music are such that the
no Sitarist who has not been influenced by his Style.He excells in
Gayaki (Vocal) Anga ,plays extremely beautiful Tans (especially
and Meends.Despite an occasional disregard for the 'accepted Form'
the Ragas,he is a Total Master of the Instrument.
Bismallah Khan,s/o Paigambar Bakhsh ,was born in Bhojpur and lea
Shahnai & Vocal from his maternal uncle,Ali Bakhsh and then,from
mad Hussein Khan (Lucknow).Living in Banaras,he is the best expon
of Shahnai of the Country,popularised it and raised it to the sta
of Concert Instrt..He was awarded Padma Bhushan in 1968.

155 - Imrat Khan (born ca.1932)
s/o Inayat Khan who died while he was 6-7 years old,he studied
ly from Vilayat Khan and is one of the leading Sitarists of the Co
His command on Surbahar is such that he is probably the best Surb
Performer at present.His son,Nishad Khan is also one of the best Si
rists of the younger generation.

156 - Rais Khan

157 - Vilayat Khan & Imrat Khan.In the background,from left:Inayat Khan,
Khan and Vahid Khan.

158 - (from left:) Dr.K.C.Gangrade and Rais Khan (16/VI/1980,Banaras).

159 - (from left:) Vilayat Khan and Imrat Khan in Concert.

160 - Rais Khan (born 1939) Concert,16/VI/1980,Banaras .
Imdad Khan and Begum Bibi had 2 daughters who got married to Maji
Khan & Latif Khan (two brothers who were Binkars).Their sister had
son,Mohammad Khan who married Nasiran Bibi,the elder sister of Vil
yat Khan.Their son is Rais Khan.
He started learning at a young age from his father and excells in
Meends and fast Tans.He is also a good Vocalist and often sings Gh
zals during his Concerts.He also Composes and Plays extensively fo
'Filmi Music' in Bombay,where he resides.He is one of the finest Sit
rist of the Country.

Notes: (1) The sources studied(i.e.:V.K.Chowdhury,Bhartiya Sangeet Kosh,p.
and L.N.Garg,Amare Sangeet Ratna,p.552) do not explain in a con
cing manner whether Majid and Latif Khan were brothers or not.H
ever,I think it was the case.If not,Mohammad Khan was only the
phew of Majid Khan.An interview with the Ustad would clarify th
point.

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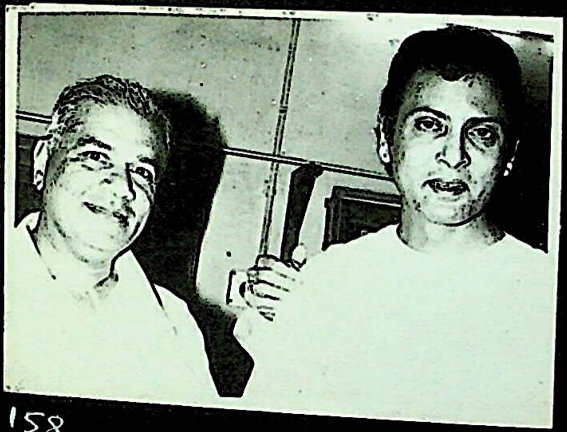

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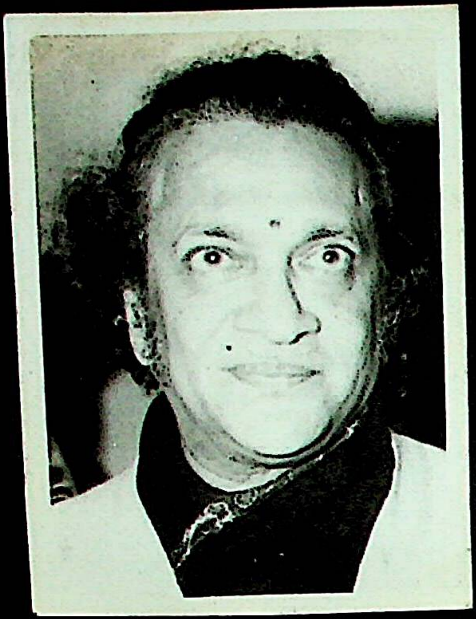

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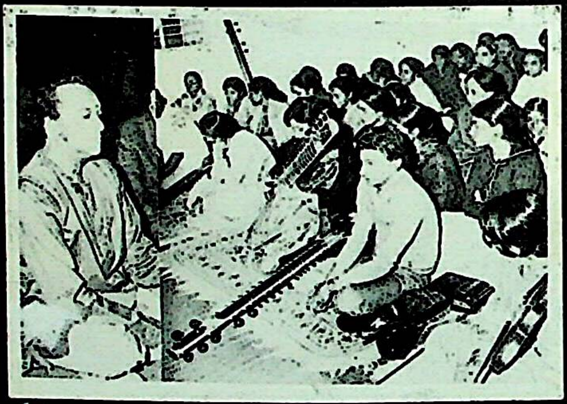

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161- Ravi Shankar (born 1920)

Shyam Shankar was a Bengali Pandit of Kalia Village (Dis.Jessore) and had been Diwan (Minister) of the Raja of Jhalawar.He had 5 sons:Uday,Rajendra,Debendra,Bhupendra (who died early) & Ravi,the youngest,who was born in Banaras.After retirement,Shyam Shankar went to London to practice Law and took along with him,Uday,his eldest son,who was to study Paintings at the Royal Academy of Arts.But,Uday's career shaped up differently as he set up a Troup of Dancers who left with Ravi,his brothers & his parents for Paris in 1930.For nearly 2 years,Ravi attended a French School & became acquainted with French Language & Culture.From 1933 onwards,he started Acting,Dancing and Playing Sitar,Sarod & Esraj during the Representations.In 1935,for 1 year,Allaudin Khan joined the Troup as Music Director and started Teaching Ravi.However,it is only in 1938 that Ravi accepted to shed away the easy going life of the Troup for the disciplined atmosphere of 'Baba' Allaudin Khan's residence in Maihar where he stayed as his Disciple for 6 years.He married his daughter,Annapurna Devi in 1941.From 1939 to 1944,he was a Staff-Artist of All India Radio, Lucknow.In 1954,he left Baba's house with his wife and their son,Shubhendra,for Bombay where,after a few difficult months,he started making a name for himself & became Director of Music (Foreign Services) & Orchestra Director of A.I.R.,Delhi from 1949 to 1956.He Composed Music for a number of Movies & started touring extensively abroad from 1954 onwards, where he was sent in USSR in the first ever Cultural Delegation.In 1966, the 'Sitar explosion' started in the West because of the Beatles & other Pop Groups who started incorporating Sitar to their Music;he became the Teacher of George Harisson & founded the Kinnara School of Music in Los Angeles in 1967.In the same year,he played a Duet with Yehudi Mehudin (whom he knew since 1951)for the 10th Anniversary of U.N.O. & UNESCO in Paris.In 1971,he was commissioned by the London Symphony Orchestra,has been Awarded several Honorary Doctorates from India & Abroad and the Padma Vibhushan.He taught a number of Artists out of which Deepak Chowdhury & Parthe Sarathi Chowdhury are promising young Artists.Ravi Shankar's importance is dual:First,as a Sitarist,his impact on today's Music is such that he and Vilayat Khan are,by far,the most copied Sitarists because they have evolved two original & fundamental Styles of Playing. Ravi Shankar's sober yet Creative Alap,his perfect Jor full of intricate Rythmic Patterns & his extremely fine Tala Work are indeed unique.The second point is that he has been The Messenger of Indian Music Abroad: may be because of his understanding of the West,of his Versatile Genius & of a God-gifted Power which enables him to be active & moving all the time while maintaining a very high standart of Performances.Least but not last,it is only due to him that Indian Music has come out of her cocoon and that other Indian Artists have been appreciated abroad.He is a unique personality in the History of Indian Music.

162- Annapurna Devi (born 1927)

Was given her name by the Maharaja of Maihar as 'Baba' was away with Uday's Troup at the time of her birth.She first learnt Sitar and,after 1940,Baba taught her Surbahar.which she played in a few Concerts in Duet with Ravi Shankar.She taught Sitar to Shubhendra until he settled in the States.Since her separation with Her husband,she lives in Bombay where she teaches a few pupils but never gives public Concerts although it is said that she is probably 'the greatest Surbahar Player of the Country'.

163- Ravi Shankar

164- Ravi Shankar & Zakir Hussein Khan (RIMPA Concert,18/XII/80,Banaras)

165- Picture pub.in RIMPA'Souvenir Album'when Ballaji,the Author,Mrs.Raj Sherma,Sudipta Sherma & Malai played for Ravi Shankar in the Faculty of Performing Arts,B.H.U. on 10/XII/1980.

166- When the Maestros meet:Ravi Shankar & Vilayat Khan in the Green-Room, before Khan Saheb's Berformance (RIMPA Concert,2I/XII/I980,Banaras).An Historical Photograph because the 2 Giants of Sitar met may be after 2 Decades !

167- Ravi Shankar & Vilayat Khan (21/XII/1980)

68 - Rameshwar Pathak

Born in the last decade of the XIX Century, he was the son of Apooch Pathak whose father, Raj Kumar Pathak was probably the founder of the Darbhanga (Bihar) Sitar Gharana. For 11 years, Apooch Pathak, himself an eminent Sitarist & Dhrupad Singer, taught Sitar to his son. When he died, Rameshwar was 21 years old and, musically mature, he did not learn with anyone else. For 20 years, he was Court Musician of Maharaja Ray Bahadur Ram Savaranprasad Agrawal, then of Maharaja Rameshwar Singh (Mithila Naresh), of Maharaja Kameshwar Singh etc. He participated to a number of important Music Conferences, recorded a few Gramophone Discs and was a Radio Artist. Apart from his son, he also taught Sitar to Raja Kamla Ranjan Roy.

He was an outstanding Sitarist, very popular and respected in his time. Dr. K.C. Gangrade recalls Ravi Shankar saying that he had been tremendously impressed by Rameshwar Pathak whom he considered as one of the greatest Sitarist of that time.

169 - Balaram Pathak

Now in his fifties, Balram Pathak is the son of Ram Govind Pathak, an eminent Sitar, Surbahar and Dhrupad Singer of Darbhanga, related to Rameshwar Pathak [1]. He received his initial Training in Vocal (Dhrupad) and Sitar from his father who died while Balram was in early adolescence and later, from his paternal uncle, Ganesh Pathak.

Although taught in the Dhrupad Tradition, Balram Pathak evolved such a totally original and distinctive Style of Playing that he is rightly considered as one of the great Trend-Setters of the Contemporary Sitar Music. An extremely God-Gifted Artist whose Left-Hand Work is truly wonderful, he takes the most intricate Meends conceivable without ever faltering and has a Unique sense of Beauty, Aesthetic and Harmony. Recently settled in Delhi after having lived for about 35 years in Calcutta, he is a Radio Artist, has 2 L.P. Records at his credit and has participated in many major Music Programs of the Country. He has 4 sons: Ashok, a very good Sitarist who inherited the Style of his father; Pramod, interested in Light Music; Vinod, who learnt Tabla from Samta Prasad and who has been touring abroad for the last years with Ashok, and Vinay, the youngest, who is an Harmonium Player. Dr. K.C. Gangrade and Balaram Pathak have had a long standing association of Mutual Respect and Musical Exchange. Balaram Pathak taught for many years Mrs. Rajkumari Devika Devi (of Calcutta) and probably Uma Shankar Misra (of Delhi) who was originally a Student of Ram Govind Pathak before becoming of late, a Disciple of Ravi Shankar.

170 - Balaram Pathak

171 - Dr. K.C. Gangrade and Balaram Pathak in his Jamir Lane Residence in Calcutta, 28/VII/1980 .

172 - ' ' ' ' ' ' ' ' ' ' ' '

173 - ' ' ' ' ' (' ' ' ' ' '

174 - Balaram Pathak playing Sitar (28/VII/1980).

Note: (1) No Book clearly explains the nature of the relationship between Rameshwar and Ram Govind Pathak although the Chart given by V.R. Chowdbury, Bhartiya Sangeet Kosh, p.205 could indicate that they were brothers and that Rameshwar Pathak was elder. But, as L.N.Garg in Amare Sangeet Ratna, p.504 says that the brother of Ram Govind was Ganesh Pathak and as Shripad Bandhopadyaya, Sitar Marg, p.110 in his article on Rameshwar Pathak, does not mention a brother, it can be assumed that they were most probably cousins or uncle/nephew. The matter should be investigated from Balaram Pathak who could best shed light on the matter. Books can be terribly confusing and inaccurate at times !

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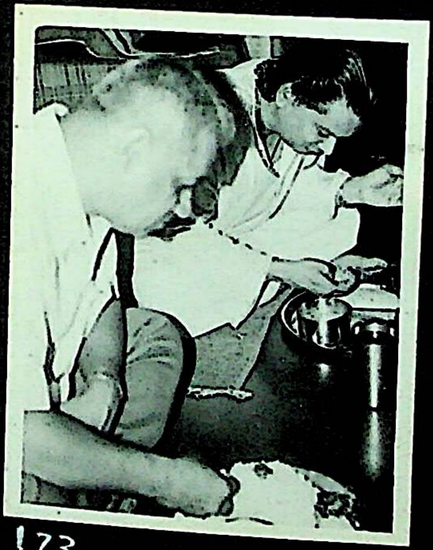
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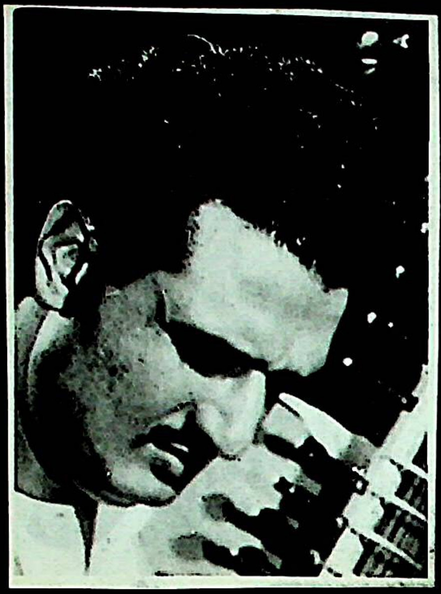

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175 - Nikhil Banerjee (born 1931)

s/o Jitendranath Banerjee, he first learnt Sitar from his father and won the All Bengal Sitar Competition at the age of 9 !. Later on, the Maharaja of Gauripur introduced him to Allaudin Khan and he became his Disciple. From 1952 to 1956, he also learnt from Ali Akbar Khan and became a Teacher in the Ali Akbar Khan's School of Music, Calcutta, in 1956.

He is an exceptional Sitarist who has succeded in blending Ravi Shankar and Vilayat Khan's Styles into an extremely aesthetical whole. He is very admired and copied nowadays, has a number of L.P. Records to his credit, has extensively toured abroad, taught in the California Music School of Ali Akbar Khan and is recipient of several prestigious Awards.

176 - Abdul Halim Jaffar Khan (born 1929)

s/o Jaffar Khan, he started learning Sitar from his father at a young age. In Bombay, the Great Babu Khan of Indore taught him two Gats and he also learnt from Mehboob Khan (of Bande Ali Khan's Gharana).

Although, of late, his Playing sometimes lacks seriousness and stability, he is an outstanding Sitarist and excels in Meends as well as in extremely fast Tans. Such is his originality that people speak of a 'Jaffarkhani' Style.

Settled in Bombay, he Composes and Performs Filmi Music, has made several L.P.s', is a Radio Artist and has been Awarded the Padmashree in 1970.

177 - Mushtak Ali Khan

s/o Ashik Ali Khan who had studied Sitar with Barkatullah Khan (a Disciple of Amir Khan, Seni Gharana), he learnt Sitar from his father and is a well-known Sitarist of the Country. His Style is very sober. His best Disciple is Devbrat Chowdhury.

178 Buddhaditya Mukherjee (born 1955)

Born to Nilima Mukherjee in Bhilai, an industrial town of Madhya Pradesh where his father, Bilamendu is Chief Engineer of Mines and Quarries, he was brought-up in a Musical atmosphere and started learning Sitar at a young age from his father, once Student of Late Inayat Khan. He also received some guidance from Jai Chand Bhatt (a Vocalist of the Kirana Gharana), from Balaram Pathak and from other Guest-Artists who used to Perform in his father's Residence. But, most of all, he has been mainly influenced by Vilayat Khan's Style which he has fully imbibed - although he never learnt from him directly.

Having managed a First Class First in Metallurgical Engineering, he is today a top-ranking (if not the Top-Most) Sitarist of the younger generation. Public recognition came to him at the age of 20, when he joined All India Radio as a 'A' Grade Artist and after his first major Performance in Calcutta in 1976.

His command on Sitar is truly superb: at ease in the most intricate fast moving Meends, he also develops the fastest Tans effortlessly, the whole in a totally Polished Form.

He is a Great Music Prodigy and Time only will tell whether he will become the Greatest Instrumentalist of the coming Decades.

179 - Dr. Lal Mani Misra giving a M.Mus. Class to his son, Gopal Shankar and to the Author, Fac. of Performing Arts, B.H.U. - 1977.

180 - Buddhaditya Mukherjee in Concert (Indian Institute of Technology, B.H.U., 11/X/1980.)

181 - Dr. Lal Mani Misra (during a M.Mus. Class, 1977.)

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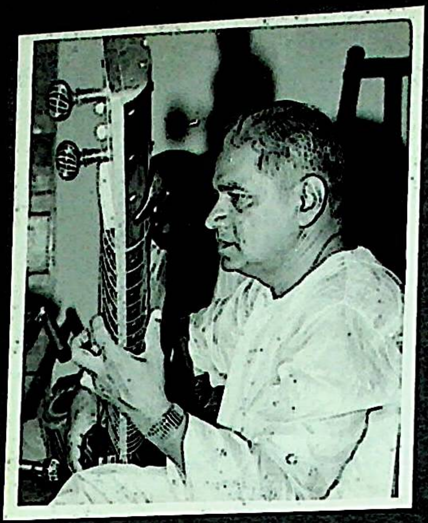
82 - Dr.Kailash Chandra Gangrade (born 1927)
s/o Late Pyarelal,a School Teacher,he was born on October 14,1927 at Khandwa,Madhya Pradesh and started Singing at the age of 4,mainly improvising on the then current Tunes & Folk-Tunes sung to him by his Aunt.By the age of 13,he could Sing a number of Ghazals,Bhajans,Film-Songs & had acquired a good repertoire of Ragas which he learnt for 2 years from Sri Kale Guruji.During his adolescence,when his voice changed,he took to Instrts. and, for a couple of years,played Flute,Banjo,Violin,Dilruba,Harmonium etc. before finally taking to Sitar in 1942 and becoming the Disciple of Ustad Rustam Khan (ca.1850-1951) then 92 years old and who had learned in Bharam Khan's Gaddi in Lashkar,Gwalior.He learned the Sitar Technique and a Great number of Ragas and their Compositions from Khan Saheb whom he considers as his Ustad.But,taken by his Studies (Doodhtalai Primary School 1933-37,Govt.High School 1937-44,Khandwa),he had to go to the Holkar Coll. of Indore for his Intermediate,Science (1944-46).From this time onwards up to 1970,his life became a curious mixture of Musical & Medical pursuits & achievements:In Nagpur (1947-49),as a M.B.B.S. Student,he was introduced by Vermaji (an Inspector of P.O.) & by Nannu Deshpande (Tabla Player & nephew of D.R.Patwardhan)to their Guruji,Pt.Dinkar Rao Patwardhan,then aged 65,an eminent Sitarist considered to be'no less than Inayat Khan' and who had been the Disciple of Shankar Pandit and his brother,Eknath Pandit,a noted Sitarist.But,after his wife's death in 1948,he sold 'for nothing' his many Properties (among which the VI Vols. of the Kramik Pustak of Pt. Bhatkhande sold for Rs.5/- to Pt.Shankar Rao Sapre who became Principal of Nagpur Mus.Coll. !) and became unattached;Then,Dr.Saheb became Asst. Med.Officer of Provincial Health Service in 1954,Demons.in Anatomy (1954-1956) & Curator,Museum in Anatomy of the Nagpur Medic.Coll.and Lec.in Anatomy in Jabalpur Med.Coll. (1956-63).In the mean-time,he passed 'Madhyama' from Pt.Bhatkhande Vidyapith,Lucknow (1957) & 'Sangeet Visharad' from Pt. V.D.Paluslar Sangeet Vidyalaya,Poona (1958).He also became Disciple of Pt. Shankar Rao Telang (a retired Head Master of a School in Mandla)who taught him a number of Old Gats,was influenced by Late S.B.Deshpande(Principal of Bhatkhande Mus.Coll.,Jabalpur) & by his associate,Sri R.H.Khandkar (who later became Lec.in Mus. at 'Teachers Training Coll.,Khandwa) and became the Disciple of Allaudin Khan whom he used to visit in Maihar whenever his Medical Duties were leaving him some time.In 1962,he completed his M.S. (Anatomy)from the Med.Coll.,Jabalpur Univ. .In 1963,he came to Banaras as a Reader in Anatomy,Coll.of Med.Sciences,B.H.U.,passed M.Mus. 'Sangeet Alankar'(1965)from Akhil Bhartiya Gandharva Mahavidyalaya Mandal,Bombay and did M.Mus.(Sitar)from Mus.Coll.,B.H.U.(1967)under the guidance of Dr. Lal Mani Misra & Prof.Prem Lata Sharma.In 1970,he left Medicine & was appointed Reader in Sitar,Mus.Coll.,B.H.U. .He was Dean of Mus. & Fine Arts & Acting Head of Instr.Mus.Dept.(1970-71),Visiting Prof.in Performing Arts Dept.,South East Asian Studies,Pennsylvania,Phil.,U.S.A.(1971-72),did D.Mus. (Sitar)in 1977 and has been Head of Inst.Dept.from 1979 up to now. His insight in both Theorical & Practical aspects of Music is Phenomenal: Well-read in Theory,his memorised stock of Vocal & Inst.Compositions put him in the category of the few 'Living Repertoires' of the Country and his Sitar Technique is not wanting:at ease with the most intricate Meends (greatly inspired from Pt.Balaram Pathak's),his effortless Speed & Elaboration of Tans (Sapat & others) as well as his Mathematical approach which enables him to Play all Types of Talas,Layakaries & Tihais,are truly remarkable.

Fully devoted to Teaching,he is 'a Chance in a Life-Time' for his Disciples & Research Scholars although his Teaching involvement has deprived the general Public to know him as a Performer - and an outstanding one at that - .He is a Great Scholar and Musician of the Country.

183 - Dr.K.C.Gangrade (Concert in Fac.of Performing Arts,BHU - 13/IX/1980.)
184 - ' ' ' ' (' ' Pt.Ashutosh Bhattacharya's Residence,Saraswati Puja,1977.)
185 - Dr.K.C.Gangrade (U.S.A. ,1971)
186 - ' ' ' ' ' '
187 - ' ' ' ' (Nagpur,1951)
188 - ' ' ' ' (Banaras,1973)
189 - ' ' ' ' (Concert,13/IX/1980)



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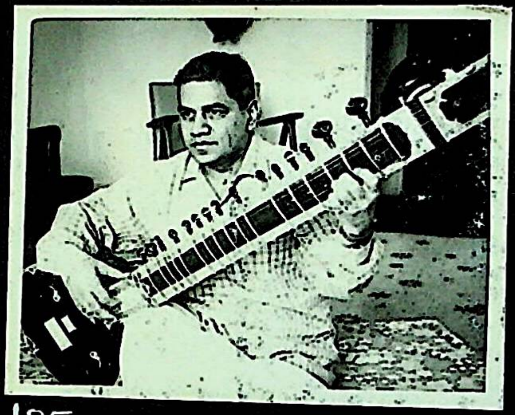

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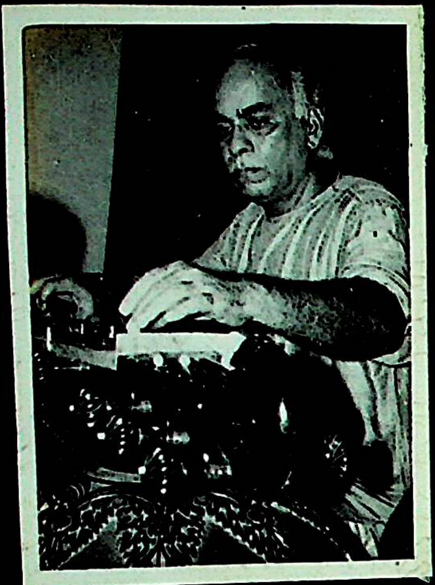
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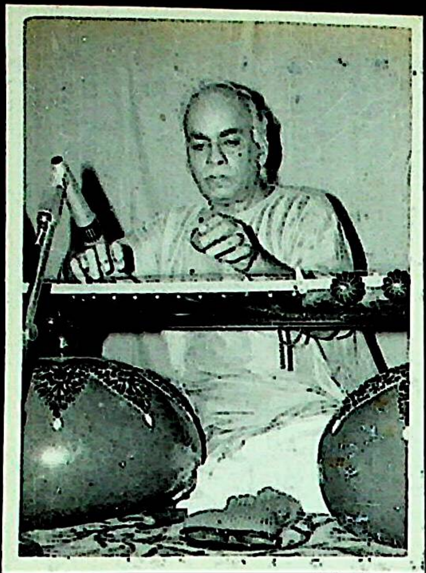
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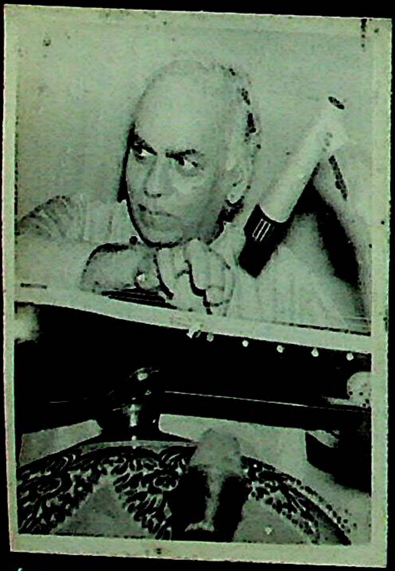
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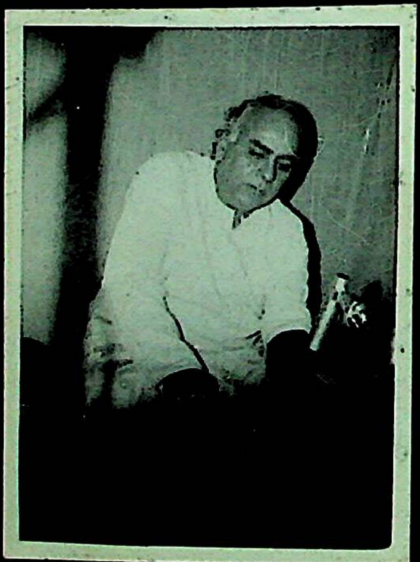
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190 - **Dr.Lal Mani Misra (1924-1979)**

s/o Raghubanshi Lal Misra, a cloth Merchant, he was born in Kanpur on August 13, 1924. A Music Teacher, appointed for his mother, discovered his talent and gave him his first Training while he was only 8 years old. Later on, he learnt Dhrupad, Dhamar from Shankar Bhatt and Munshi Brigunathlal, Kheyal from Ramkrishna Misra and Mehdi Hussein Khan (Disciple of Wazir Khan of Rampur), Dhrupad, Bhajan & Tabla from Swami Pramodanand Brahmachari, Sitar from Shukdev Roy and a number of Instruments from Amir Ali Khan. At the early age of 12, he started working in a Calcutta Film Studio, participated in the Recordings of Film Music and became interested in Orchestra. After his father's death, he came back to Kanpur in 1940 and founded the 'Bal Sangeet Vidyalaya', a Music School for young Children and an 'Orchestra Society'. In 1948, he established the 'Gandhi Sangeet Mahavidyalaya' and the 'Bhartiya Sangeet Parishad'. From 1951 to 1953, he became the Music Director of Uday Shankar and toured abroad with the Troup. In 1955, he was appointed Registrar of the Gandharva Mahavidyalaya of Bombay; then, in order to comply with his relatives' wishes, he resigned from that Post and came back to Kanpur in 1956 where he became the Principal of the Gandhi Sangeet Vidyalaya. In 1958, on the request of Omkarnath Thakur, he joined the Kala Sangeet Bharti as a Reader in Instrumental Music and, within a few years, became a Professor and Dean of the Faculty of Performing Arts until his demise on July 17, 1979. In the mean-time, he was appointed Visiting Prof. in Performing Arts in the Dept. of South East Asian Countries, Phil. (Pennsylvannia University), U.S.A. from 1969 to 1971 where he returned, for a Semester each time in 1974, 1976 and 1978. As a Member of a Cultural Delegation, he also Performed in Russia & other East-Europeen Countries in 1972.

A fine Scholar, he was M.A., 'Sahityaratna', Ph.D., M.Mus.(Vocal), B.Mus.(Sitar & Tabla), 'Sangitendu' and D.Mus.(Veena). He wrote 'Sangita Sarita', 'Tabla Vijnan', 'Bhartiya Sangeet Vadya' (a Published Version of his excellent and original Thesis Work[1]) and Tantri Nad (Vol.I) which deals with Sitar Technique, Ragas & their Instrumental Compositions.[2]

Although he is mainly remembered as a Great Master of the Vichitra Veena (which he learnt after having heard late Abdul Aziz Khan), he was a good Singer and excelled in a number of Insts. such as Sitar, Violin, Sarod, Piano, Harmonium, Santoor (which he taught to Omprakash Chaurasia), Jaltarang, Tabla Tarang etc. He Composed and Directed a number of Indian Music Orchestrations and was an outstanding Performer, Pandit and Educationist. His 2 Children, Dr. Gopal Shankar Misra (Lecturer in Sitar, Fac. of Perfor. Arts, B.H.U.) and his sister, Ragini Misra (presently doing a Doctorate of Sitar in the Faculty) are very good Musicians.

191 - Dr.Lal Mani Misra (Concert in 1977-78, B.H.U.)
192 - ' ' ' '
193 - ' ' ' ' ' ' ' ' '
194 - ' ' ' ' (on Tampura: Gopal Shankar Misra)
195 - ' ' ' ' (Concert of Jaltarang in Mus. Col., B.H.U. 1977)
196 - ' ' ' '
197 - ' ' ' ' (Concert of Jaltarang in 1977, Mus.Col., B.H.U.).
' ' ' '

Note: (1) Bhartiya Sangeet Vadya, Bhartiya Jnanpith Prakashan, N.Delhi 1973
(2) Tantri Nad (Vol.I), Sahitya Ratnalaya, Kanpur 1979.

198 - Wazir Khan (ca.1860-1927)
s/o Amir Khan (binkar & Dhrupad Singer in Nawab Kalbe
whose father,Umrao Khan was a Descendant of Tansen's daughter,Ali Khan's Court)
zir Khan learnt from his father until his death,then in Banaras with Saraswati.Wa-
Ali Khan (Rababiya).Later,he stayed in Calcutta with Nawab Wajid Ali Shah Nissar
of Matiya Burz,with Joytindra Mohan Tagore,Taraprasad Ghosh and Yadvendra
Babu (who was his Disciple).At last,he stayed until his death with Nawab
Hamid Ali Khan of Rampur to whom he taught Veena & Dhrupad.He had many Di-
sciples:Nasir Ali Khan (Sitar),Mohammad Hussein (Binkar) and the famous
Allaudin Khan & Hafiz Ali Khan.He had 3 sons:1)Nasir Khan 'Pyare Miyan'who
became a famous Binkar & Vocalist who had 3 sons:Bhamman Khan,Dabir Khan (bo-
rn 1902) & Dildar Khan.2)Nassir Khan;3)Sagir Khan.He was a great Musician.

199 - Allaudin Khan (ca.1881-1972)
s/o HarsandriDevi & Sadhu Khan(s/o Madar Hussein,s/o Ali Mohammad (bro-
thers:Sadi & Jafar Mohammad),s/o Ajar Mohammad (brother Chali Mohammad),
s/o Siraju Dakait 'Samas Fakir',s/o Dinnath Dev Sharma).He was born in Shiv-
pur (Tripura Dist.) & had 4 brothers:Samiruddin,Aftabuddin (1869-1933)who
was a versatile Musician,Nayab Ali & Ayat Ali (father of Bahadur Khan).At
the age of 8,Allaudin went to Calcutta and studied Vocal for 7 years with
Gopal Chandra Chakraverty 'Nulo Gopal',played Table in the 'Star Theater' of
Girish Ghosh (father of Bengali Theater)and played in the Orchestra of Habu
Dutt (brother of Swami Vivekananda) and learnt Violin.In Muktagacha (E.Ben-
gal),he learnt from Ahmad Ali Khan until he became the Disciple of Wazir Khan
in Rampur.At last,he settled with his wife,Madan Manjari Devi in 'Medina Bha-
van' in Maihar where he was Court Musician & Ustad of Maihar Maharaja.There,
he taught his son Ali Akbar,his daughter Annapurna Devi,Ravi Shankar,Pannalal
Ghosh,Timir Baran,Nikhil Banerjee and a score of others.He was Principal of
the Maihar College of Music and Conductor of the Maihar Band.He was one of
the first to incorporate Vilambit & Drut Composition in the Raga,was a Disci-
plinarian,a Great Teacher and a Devotee of Sharda Devi (Temple)of Maihar.
He was Awarded the Padma Vibhushan in 1971.

200 & Ali Akbar Khan (born 1922)
An outstanding Sarod Player whose Depth,Technique,Tala,Rythmic insight
and Raga Knowledge are such that he is one of the Greatest Musician of the
World.He founded the Ali Akbar School of Music in Calcutta (1956) and in San
Raphael,Cal.,U.S.A.(1967).He composed several Ragas:Chandranandan,Medhavi,
Lajwanti,Alamgiri,Gauri-Manjari,Madan-Manjari etc. and has recorded many L.Ps.
He has 10 Children:Ashish,Dhyanesh (both Sarod Players),Shree(a daughter),
Pranesh,Samesh,Lajwanti,Rajesh,Dinesh,Shobhavati and Minu.

201 - Ali Akbar Khan & Kishan Maharaj (Rimpa Concert,Banaras,21/XII/1980).

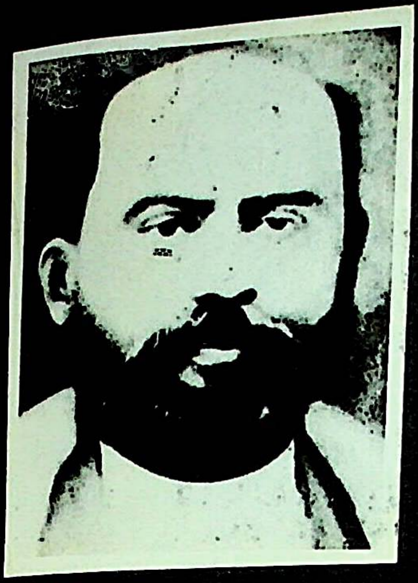
202.- ' ' ' (Saluting at the end of the Concert).

203 - Hafiz Ali Khan (ca.1888-1972)
The Gharana started with Haidar Khan (or Gulam Bandegi),a Rabab Player who
came from Afghanistan & whose son was Gulam Ali (Disciple of Pyar Khan & Jafar
Khan,Descendants of Tansen) who modernised the Rabab into Sarod.He had 3 sons:
1)Hussein Ali(whose son,Asgar Ali had a daughter who got married to Abdul Az-
iz,a Sarod Player);2)Murad Ali(father of Abdullah whose son was Amir Khan(ca.
1876-1934)married to the daughter of Chote Dunni Khan);3)Nanne Khan,who had 3
sons:Munne Khan(father of Ahmad Khan),Hafiz Ali(father of Mubarak,Rehmat &
Amjad Ali) and Nabbu Khan.Hafiz Ali learnt from his father,from Ganeshi Prasad
Chobe 'Ganeshilal'(a Descendant of Haridas) and from Wazir Khan of Rampur.
He was a Great Sarod Player of the Court of Gwalior who included Vilambit &
Drut Gats in the Raga Performance.He stopped playing in 1962 and died at the
age of 95.He was recipient of the Padma Bhushan in 1960.

204 - Ali Akbar Khan

205 - Amjad Ali Khan (born 1945)
s/o Hafiz Ali Khan,he is an outstanding Sarod Player who evolved a new
Style more inspired of Vocal Music.He has made many L.Ps.,participated to all
the major Concerts of the Country,has gone abroad a number of times and has
been Awarded the Padmashree in 1974.He is a Great Musician.

206 - Amjad Ali Khan



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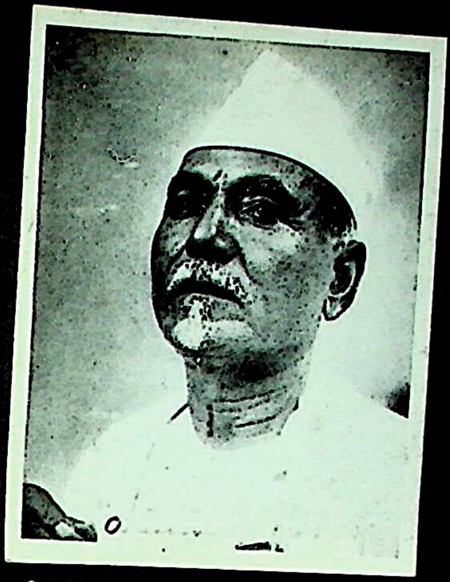

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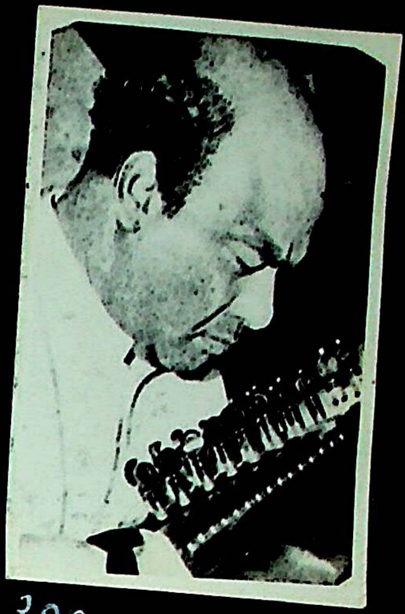

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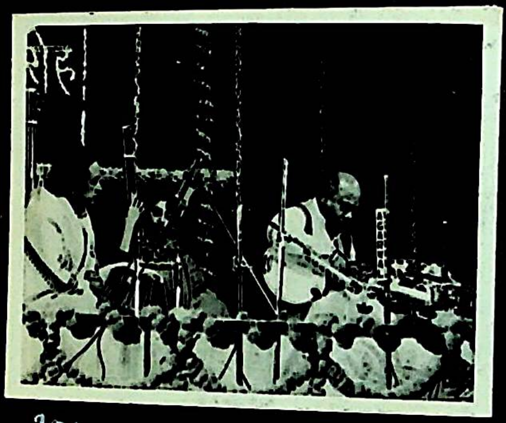

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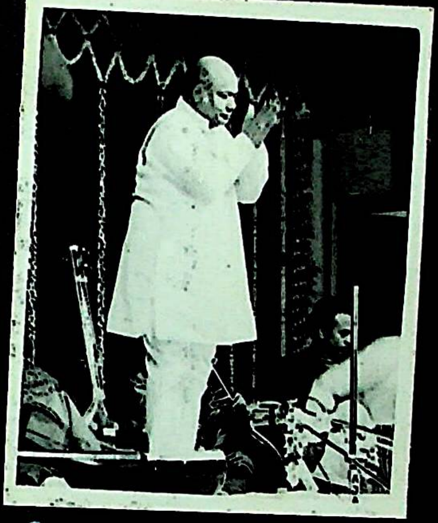

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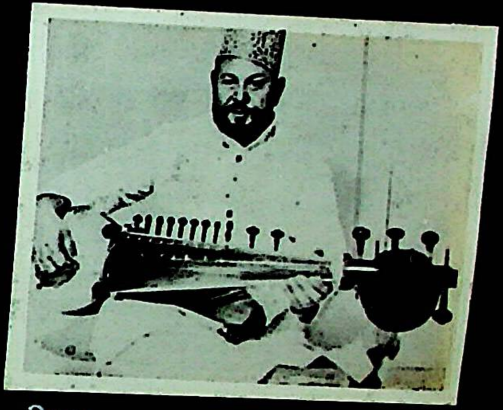

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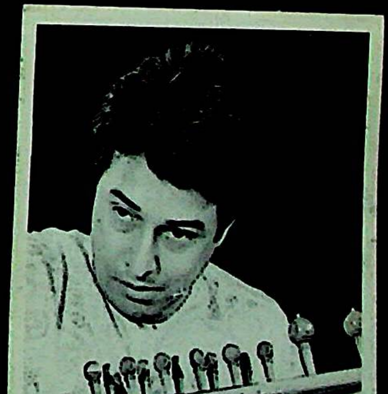

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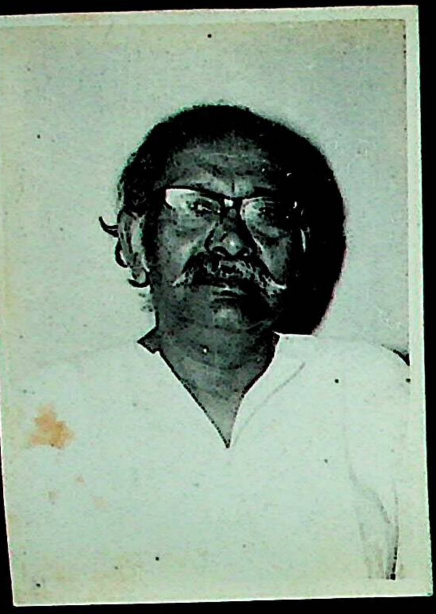

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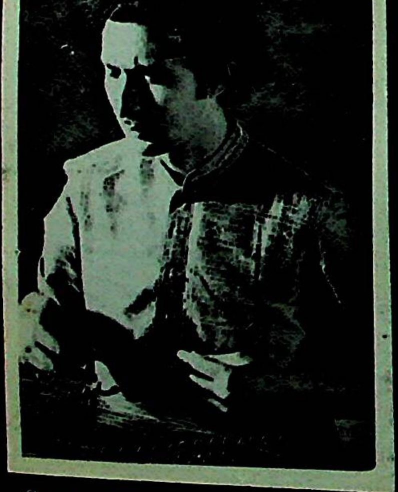

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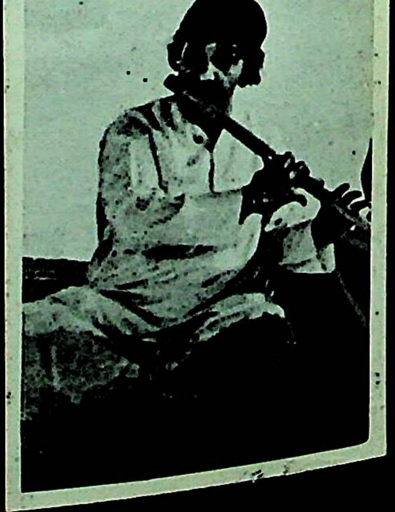

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207 - Prof.Dhruva Tara Joshi (Fac.of Perf.Arts,B.H.U.,6/V/1977)
A Disciple of late Inayat Khan,the Sitar Wizard,he is about 13 years older than Vilayat Khan,whom he substantially helped after the death of Khan Saheb.Although he used th play Sitar ,he totally stopped playing many years ago.He had also received some Training from Faiyaz Khan.He resides in Burdwan (W.Bengal) where he Teaches Sitar and Vocal to a number of Students.His best Disciple is Shri Suresh Misra,a Reader in Sitar in Santiniketan University.

208 - Prof.D.T.Joshi. (on 6/V/1977)

209 - (front row:from left) Dr.K.C.Gangrade,Prof.D.T.Joshi,Dr.Raj Bhan Singh (born in Allahabad in 1930 and s/o Thakur Mahadev Singh.He learnt Sitar from his father,then from Beni Prasad Shrivastava of Allahabad & from Shivram Ramchandra Malvankar.He is a Reader in Sitar in the Fac. of Perform.Arts,B.H.U.). (Back row:) Chotelal Misra (Disciple of Anokhelal Misra (1914-1958))and Prakash Maharaj (s/o Nanku Maharaj & Hinglaj Maharaj who is the younger sister of Kishan Maharaj) both are excellent Tabla Players and Accompagnists in the Fac.of Perf.Arts , B.H.U.).

210 - Kishan Maharaj (born 1923 in Banaras and Disciple of Kante Maharaj (1880-1969)) and Radhika Mohan Moitra (1917-1981) during a Seminar in the Fac.of Perf.Arts,B.H.U. on 18/XII/1979.
Radhika Mohan Moitra was a good Sarod Player who had learnt from Amir Khan (s/o Abdullah Khan and Disciple of Murad Khan) and Dabir Khan (born 1902 and son of Nazir Khan s/o Wazir Khan of Rampur).He died in Calcutta at the age of 65 on October 16,1981.

211 - Kiran Deshpande (on left,speaking) (a good Vocalist and a Professional Tabla Player of Jabalpur),Jnan Prakash Ghosh (a renowned Tabla & Harmonium Player of Calcutta) and Maharaja Chatra Pati Singh of Bijna (a renowned Pakhawaj Player).

212 - Shiv Kumar Sherma (born 1933)
s/o Umadutt Sherma,a Dilruba & Tabla Player,he learnt from his father Vocal Music at first,then Tabla,Sarod,Sitar before taking to Santoor.He evolved a fantastic Technique on the Instrument and is today the Greatest Santoor Player of the Country.

213 - Pannalal Ghosh (1911-1960)
s/o Ashay Kumar Ghosh,a good Sitarist,he was born in Barisal (E.Bengal) and first learnt from his father,then from Rai Chand Boral (a famous Composer & Music Director) when he was employed in the 'New Theater' Film Studio in Calcutta.Afterwards,he got Training under Khushi Mohammad (a noted Harmonium Player) and was associated with Girja Shankar Chakraverty before becoming the Disciple of Allaudin Khan in 1947.
He was an outstanding Musician and the Greatest Flute Player of the Country.He died at the age of 49 leaving us a few beautiful L.Ps. of his Music.

214 - Hari Prasad Chaurasia (born 1939)
Was born in Allahabad and started learning Vocal in 1953 from Raja Ram.Then,after one year,he heard the Flute of Bolenath and got so impressed that he became his Student for 4-5 years.Afterwards,he settled in Bombay where he did some Film Music,became a Radio Artist and a Stage Performer.In 1965,he became the Disciple of Annapurna Devi and is,at present,the best Flute Player of the Country.He has toured abroad a number of times and is acknowledged to be a Great Musician.

215 - Manahar Barve (1910-1972)

s/o Ganpatrao Gopal Barve, a Learned Musician, he was born in Bombay and, encouraged by his father, Practiced Music from a young age and became a Great Musician: A good Vocalist, he had also Mastered about 20 Instruments. He Recorded a few Gramophone Discs and was a Radio Artist. In 1939, the 'Manahar Sangeet Vidyalaya' was founded with the help of Shri J.D.Mehta, a Barrister. Ethel Rosenthal (The Story of Indian Music & its Instrts., Oriental Books Reprint Corp., N.Delhi 1980, Chap.VI, p.143) wrote an 'Appreciation' about the Great 'Master' Manahar Barve.

216 - Vishnu Govind Jog (born 1922)

s/o Govind Gopal Jog who died when he was 5 years old, he was born near Bombay and started Learning Music from Shri Athavle, then from Ganpatbua Purohit. He also got some Training in Violin from Vijnaneshwar Shastri, (Disciple of Krishnam Bhatt, a Karnatic Musician). In 1938, on Pt.S.N. Ratanjankar's request, he become a Teacher in the Marris College of Lucknow. He has accompagnied many Great Vocalists like Faiyaz Khan, Omkarnath Thakur, Narayan Rao Viyas, Vinayak Rao Patwardhan, Hirabai Barodekar etc. and gives Solo Recitals as well. He is a leading Violonist of the Country.

217 - Narayan Rajam (born 1936) (Fac.of Performing Arts, B.H.U., 10/IV/1980).

d/o Narayan Ayyar, she was born in South India and started learning Violin from her father at a young age. She received further Training from the Vocalist Musiri Subrahmanya Ayyar (Principal of the 'Central Col. of Karnatak Music', Madras) and from Sri L.R.Kelkar in Hindusthani Music. Later on, in Banaras, she did a M.A.(Sanskrit), a M.Mus.(from Prayag Sangeet Samiti) and a Ph.D.. In 1955, she became the Disciple of Omkarnath Thakur and became Lecturer in Violin, Mus.Col., B.H.U.. She accompagnied her brother, T.N.Krishnan (Karnatic Violonist), Omkarnathji and M.S.Subbalakshmi. She follows the Gayaki Style and is a well-known Violonist of the Country.

218 - Zia Mohiuddin Dagar (born 1929) (Fac.of Perf.Arts, B.H.U., 26/VII/1981).

s/o Ziauddin Dagar (s/o the famous Zakiruddin Khan, brother of Allabande Khan). Zia Mohiuddin and his nephews Mohinuddin & Aminuddin, learnt Raga Alap from Ziauddin Dagar. He is, at present, the only 'Dagar' to play Veena and has earned a name for himself both in India and abroad.

219 - Gopal Krishna (Fac.of Perf.Arts, B.H.U., 4/V/1980)

Settled in Delhi, he is a well-known Vichitra Veena Player and of late, a Disciple of Ravi Shankar. He has been a Radio Artist for many years, follows mainly the Gayaki Style and is, at present, the best exponent of Vichitra-Veena of the Country.

220 - Bundu Khan (ca.1880-1955)

Songi Khan (Kheyal Singer) had 2 Children: 1) Mamman Khan (a great Sarangui Player, Disciple of Imdad Khan) father of Chand Khan, Osman Khan (whose son was Nissar Ahmad Khan) & of a daughter; 2) a daughter, who had 2 Children: Bundu Khan (who married the daughter of Mamman Khan) & a daughter (whose son was Chote Khan, a Sarangui Plyer Student of Bundu Khan). Born in Delhi, Bundu Khan learnt from Songi Khan and Mamman Khan until his death in 19 He settled in the Court of Indore for 25 years and became a close associate and Student of Pt.V.N.Bhatkhande. Because of body pains, he took to Opium and in time, became an Addict. However, he was an outstanding Sarangui Player, a Learned Scholar and kept on his Riaz. He also lived in Delhi where he was a Radio Artist and left for Pakistan in 1948 and died in Karachi.

221 - Gopal Misra (ca.1920-1977)

s/o Sursahai (a Sarangui Player), he was born in Banaras and his brother Hanuman Prasad is also a Sarangui Player. Gopal Misra learnt from his father and from Bade Ram Das. Although he used to indulge greatly in Intoxicants, his Command on Sarangui was Superb and, the Instrt. in his hands, be was another person. He used to accompagny the greatest Vocalists and to repeat - on the spot & faultlessly - the most intricate Tan Patterns. He was one of the Great Musician of the Country.

222 - Ram Narain (born 1927)

Born in Udaipur and younger brother of Chaturlal (the famous Tabla Player), he learnt Sarangui from Mahboob Khan, from Bhishma Dev Vedi and from Madhav Prasad. He uses Sarangui as a Solo Instrt. and is a leading Sarangui Player of the Country. He has toured abroad & recorded several L.P

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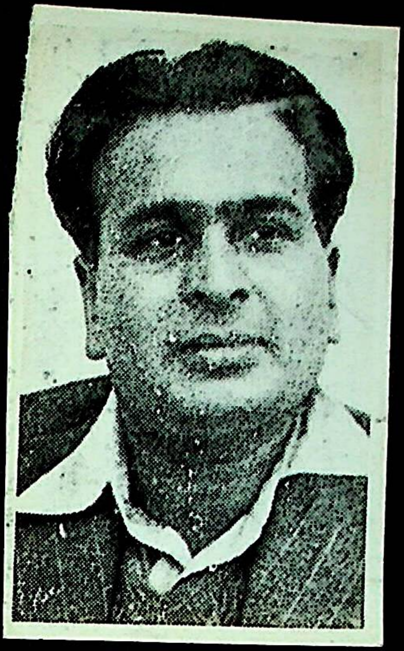
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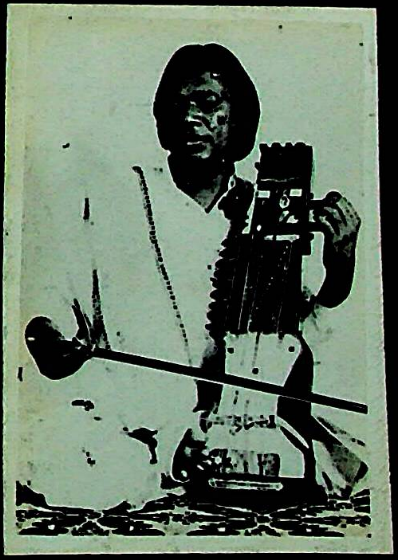
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APPENDICES

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APPENDICES

INDEX OF RAGAS TREATED & GIVEN IN THE 'CONTENTS'

ENGLISH BASED FORM / TRANSLITERATION / DEVANAGARI SCRIPT

WRITTEN	TRANSLITERATION	DEVANAGARI	Page No.
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Ahir Lalit	Ahīr Lalita	अहीर ललित	221
Anand Bhairav	Ānanda Bhairava	आनन्द भैरव	44
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Bagueshree Kanada	Bāgesri Kānaḍā	बागेश्री कानड़ा	198
Bairagi Bhairav	Bairāgī Bhairava	बैरागी भैरव	36
Bans Kanada	Bansa Kānaḍā	बांस कानड़ा	182
Bhairav	Bhairava	भैरव	18
Bhairav Bahar	Bhairava Bahār	भैरव बहार	57
Bhankhar	Bhankhār	भंखार	49
Bhatiyar (Bhatihar)	Bhaṭiyār (Bhaṭihār)	भटियार (भटिहार)	46
Bhavsakh	Bhavasākha	भवसाख	154

NOTE: The underline indicates Non-Detailed Ragas (treated in Comparative Charts / Studies & in Recapitulations.

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Bhinna Shadj	Bhinna Ṣaḏja	भिन्न षाड्ज	258
Bhupali	Bhūpālī	भूपाली	80
Bibhas	Bibhāsa (Vibhāsa)	विभास (विभास)	
Bihag	Bihāga	विहाग	107
Chaiti Gauri	Caitī Gaurī	चैती गौरी	117
Chandini Kedar	Cāndani Kedāra	चांदनी केदार	107
Chandrakant	Candrakānta	चंद्रकान्त	85
Chayanath	Chāyānaṭa	छायानट	106
Darbari	Darbārī	दरबारी	
Desh-Gaud	Desa Gauḏa	देश गौड़	61
Deshkar	Deskāra	देशकार	86
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Devranjani	Devaranjanī	देवरंजनी	59
Devsakh	Devasākha	देवसाख	150
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Gunkari	Guṇakarī (Guṇakrī)	गुणकारी (गुणक्री).	33
Hamir	Hamīr	हमीर	105
Hemant	Hemanta	हेमन्त	234
Hem Kalyan	Hema Kalyāṇa	हेम कल्याण	94
Hindol	Hiṇḍola	हिण्डोल	105
Husseni Kanada	Huseni Kānaḍā	हुसनी कानड़ा	175
Jait	Jaita (Jeta)	जैत (जैत)	232
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Jaldhar Kedar	Jaldhara Kedāra	जलधर केदार	107
Jangula	Jangūlā	जंगूला	63
Jaunpuri	Jaunpurī	जौनपुरी	225
Jayant Kanada	Jayanta Kāṇaḍā	जयंत कानड़ा	182
Jhilaf	Jhīlaph	झीलफ	64
Jhinjhoti	Jhinjhoṭī	झिंझोटी	236
Jogi Asavari	Jogī Āsāvarī	जोगी आसावरी	53
Jogiya	Jogiyā	जोगिया	31
Kabir Bhairav	Kabīr Bhairava	कबीर भैरव	35

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Kalyan (Group)	Kalyāṇa (Anga)	कल्याण (अंग)	72
Kamod	Kāmoda	कामोद	106
Kanada (Anga)	Kānaḍā(Anga)	कानड़ा (अंग)	119
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Kanada Malhar	Kānaḍā Malhār	कानड़ा मल्हार	182
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(Malkauns Anga)	(Mālkans Anga)	(मालकंस अंग)	210
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Kedar	Kedāra	केदार	107
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Komal Asavari	Komala Āsāvarī	कोमल आसावरी	226
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' '	(Madhamāda ')	(मधमाद सारंग)	3
Malarani	Mālārānī	मालरानी	97
Malashree	Mālasrī	मालश्री	92
Maluha Kedar	Maluha Kedāra	मलुहा केदार	107
Mali Gaura	Mālī Gaurā	माली गौरा	259
Maru Bihag	Maru Bihāga	मारु बिहाग	107
Marwa Anga Lalita-Gaurī	Mārvā Anga Lalitā Gaurī	मारवा अंग ललिता गौरी	114
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Mengal Bhairav	Mangala Bhairava	मंगल भैरव	37
Miya Ki Sarang	Miyan Ki Sāranga	मियां की सारंग	8
Mudriki Kanada	Mudriki Kānaḍā	मुद्रिकी कानड़ा	184
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Multani Dhanashree	Multānī Dhanāsrī	मुलतानी धनाश्री	249
Naiki Kanada	Nāyakī Kānaḍā	नायकी कानड़ा	134
Narayani	Nārāyaṇī	नारायणी	16
Nat Bhairav	Naṭa Bhairava	नट भैरव	26
Pancham	Pancama	पंचम	223
Panch Kalyan	Panca Kalyāṇa	पंच कल्याण	95
Prabhat Bhairav	Prabhāta Bhairava	प्रभात भैरव	42

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Suha	Suhā	सुहा	140
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	Vṛndābanī	(वृन्दाबनी)	1
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Yamini Bilaval	Yamanī Bilāvala	यमनी बिलावल	107

INDEX OF TECHNICAL TERMS

AS WRITTEN IN THE TEXT (ENGLISH-BASED FORM/TRANSLITERATION)

Written	Translit.	Written	Translit.
Alamkar	Alaṁkāra	Dhamar	Dhamār
Alap	Ālāpa	Dhrupad	Dhrupad
Amsa	Aṃśa	Dhun	Dhun
Andolan	Āndolana	Drut	Druta
Andolit	Āndolita	Ektal	Ektāla
Anga	Aṅga	Gamak	Gamaka
Antra	Antarā	Gambhir	Gambhīra
Anuvadi	Anuvādī	Gandhar	Gāndhāra
Aroh	Āroha	Gat	Gata
Arohi	Ārohī	Gharana	Gharānā
Avaroh	Avaroha	Graha	Graha
Avarohi	Avarohī	Hindustani	Hindustānī
Avartan	Āvartana	Jati	Jāti
Bandish	Bandiśa	Jhaptal	Jhapatāla
Baj	Bāj	Jhoomra	Jhūmarā
Bin	Bīn	Kaharwa	Kaharavā
Bol	Bol	Kampit	Kampita
Chalan	Calana	Kan	Kana
Chanchal	Cañcala	Karnatak	Karnāṭaka
Chand	Chanda	Khatka	Khaṭakā
Chapalta	Capaltā	Kheyal	Khayāl (Khyāl)
Chiz	Cīz	Komal	Komala
Chota-Kheyal	Choṭā-Khayāl	Lakshan	Lakṣaṇa
Dadra	Dādarā	Lakshan-Geet	Lakṣaṇa-Gīta
Dhaivat	Dhaivata	Laya	Laya

Written	Transli.	Written	Transli.
Madhya	Madhya	Prakriti	Prakṛti
Madhya-Saptak	Madhya-Saptaka	Purwang	Purvāñga
Madhya-Sthana	Madhya-Sthāna	Raga	Rāga
Madhyam	Madhyama	Rasa	Rasa
Mandra	Mandra	Rishab	Ṛṣabha
Mandra-Saptak	Mandra-Saptaka	Riaz	Riyāz
Mandra-Sthana	Mandra-Sthāna	Rudra-Veena	Rudra-Vīṇā
Matra	Mātrā	Rup	Rūpa
Meend	Mīṇḍ	Rupak	Rupaka
Melakarta	Melakarttā	Sam	Sama
Mezrab	Mizarāb	Sampurna	Sampūrṇa
Mukhra	Mukhaḏā	Samvadi	Samvādī
Mukhya-Swarup	Mukhya-Svarūpa	Sandhi-Prakash	Sāndhi-Prakāśa
Murchana	Murchanā	Sangati	Sañgati
Murki	Murkī	Sangeet	Saṅgīta
Nishad	Niṣāda	Sapat	Sapāṭ
Nyas	Nyāsa	Saptak	Saptaka
Odav	Oḏava	Sarangui	Sāraṅgī
Pakad	Pakaḏ	Saraswati-Veena	Sarasvatī-Vīṇā
Pakhawaj	Pakhāvaj	Sarod	Sarod
Palta	Palṭā	Shadj	Ṣaḍja
Pañcham	Pañcama	Shaili	Śailī
Pañcham-Savari	Pañcama-Savārī	Shastra	Śāstra
Pandit	Paṇḍita	ShastriyaSangeet	Śāstrīya-Saṅgīta
Parampara	Paramparā	Shruti	Śruti
Parda	Pardā	Shuddh	Śuddha
Prahar	Prahāra	Sitar	Sitār

Written	Transli.
Sitarkhani	Sitārkhānī
Sparsh	Sparśa
Sthana	Sthāna
Sthaye	Sthāī
Surbahar	Surbahār
Swar	Svar
Swarup	Svarūpa
Swar-Sangati	Svar-Saṅgati
Swar-Vistar	Svar-Vistāra
Tabla	Tablā
Tal	Tāla
Tampura	Tānpūrā
Tan	Tāna
Tar	Tāra
Tar-Saptak	Tāra-Saptaka
Tar-Sthana	-Tāra-Sthāna
Tarab	Tarab
Tarana	Tarānā
Teental	Tīntāla
That	Thāṭ
Theka	Ṭhekā
Thumree	Ṭhumarī

Written	Transli.
Tihai	Tihāī
Tilwada	Tilvāḍā
Tivra	Tīvra
Tivra-Tal	Tīvrā-Tāla
Trital	Tritāla
Tumba	Tumbā
Uttav	Uṭhāv
Utterang	Uttarāṅga
Utterang-Pradhan	Uttarāṅga-Pradhāna
Vadi	Vādī
Vakra	Vakra
Varjit	Varjita
Veena	Vīṇā
Vichitra-Veena	Vicitra-Vīṇā
Vikrit	Vikṛta
Vilambit	Vilambita
Vishranti	Viśranti
Vistar	Vistāra
Vivadi	Vivādī
Zamzama	Jamjamā
Plural with 's' attached to the word: e.g. Ragas	Plural with 's' separated with Hyphen : e.g. Rāga-s

Note: For eventual other terms, look in the Glossary.

INDEX OF ALL THE TECHNICAL TERMS OF THE GLOSSARY

DEVANĀGARĪ SCRIPT / TRANSLITERATION

Devanāgarī	Translit.	Devanāgarī	Translit.
आभोग	Ābhoga	अपन्यास	Apanyāsa
अचल	Acala	आरोह	Āroha
आड़ा चौताल	Āḍā-Cautāla	आरोही	Ārohī
अद्भुत	Adbhuta	अष्टक	Aṣṭaka
आहत	Āhata	अशुद्ध	Aśuddha
अकार	Akāra	अतीत	Atīta
अलंकार	Alaṁkāra	अवरोह	Avaroha
अलंघन	Alaṅghana	अवरोही	Avarohī
आलाप	Ālāpa	आवर्तन	Āvartana
अल्पत्व	Alpatva	आविर्भाव	Āvirbhāva
अमीरखानी	Amīrkhānī	बहुत्व	Bahutva
अंश	Aṃśa	बन्दिश	Bandiśa
अनभ्यास	Anabhyāsa	बड़ा-ख्याल	Baḍā-Khayāl
अनागत	Anāgata	बाज	Bāj
अनाहत	Anāhata	भाव	Bhāva
आनंद	Ānanda	भयानक	Bhayanaka
आन्दोलन	Āndolana	बीभत्स	Bībhatsa
आन्दोलित	Āndolita	बीन	Bīn
अंग	Aṅga	बोल	Bol
अन्तरा	Antarā	बोल-तान	Bol-Tāna
अनुवादी	Anuvādī	चल	Cala

Devanāgarī	Translit.	Devanāgarī	Translit.
चलन	Calana	गमक-तान	Gamaka-Tāna
चंचल	Cañcala	गम्भीर	Gambhīra
चपलता	Capalatā	गांधार	Gāndhāra
चौगुन	Caugun	गत	Gata
चौताल	Cautāla	गायकी अंग	Gāyakī-Aṅga
चौगुन	Chagun	घराना	Gharānā
छंद	Chanda	ग़ज़ल	Ghazal
छोटा-ख्याल	Chotā-Khayāl	घसीट	Ghasīṭa
चिकारी	Cikārī	ग्रह	Graha
चीज़	Cīz	गुरु	Guru
दा	Dā	हास्य	Hasya
दादरा	Dādarā	हिन्दू	Hindū
डेढ़गुन	Ḍeḍhgun	हिन्दुस्तानी	Hindustānī
धैवत	Dhaivata	जबा	Jabā
धमार	Dhamār	जमजमा	Jamjamā
ध्रुपद	Dhrupad	जाति	Jatī
धुन	Dhun	झाला	Jhālā
दिर	Dir	झपताल	Jhapatāla
द्रुत	Druta	झूमरा	Jhūmarā
दुगुन	Dugun	जोड़	Joḍ
एकताल	Ekatāla	जोड़ी	Joḍī
गमक	Gamaka	कहरवा	Kaharavā

Devanāgarī	Translit.	Devanāgarī	Translit.
काल	Kāla	मध्य-स्थान	Madhya Sthāna
कलाकार	Kalākāra	मध्यम	Madhyama
कल्पना	Kalpanā	मनका	Manakā
कम्पित	Kampita	मन्द्र	Mandra
कण	Kana	मन्द्र सप्तक	Mandra Saptaka
कर्नाटक	Karnāṭaka	मन्द्र स्थान	Mandra Sthāna
करुण	Karuṇa	मसीतखानी	Masītkhānī
कव्वाली	Kavvālī	मात्रा	Mātrā
खाली	Khālī	मेलकर्ता	Melakarttā
खरज	Kharaj	मींड	Mīṇḍ
खटका	Khaṭakā	मिज़राब	Mizarāb
ख्याल	Khayāl	मुखड़ा	Mukhaḍā
कोमल	Komala	मुख्य-स्वरूप	Mukhya-Svarūpa
कृन्तन	Kṛntan	मूर्छना	Murchanā
लहरा	Laharā	मुर्की	Murkī
लक्षण	Lakṣaṇa	नाद	Nāda
लक्षण-गीत	Lakṣaṇa-Gīta	निषाद	Niṣāda
लय	Laya	न्यास	Nyāsa
लयकारी	Layakārī	औड़व	Oḍava
मध्य	Madhya	पद	Pada
मध्य-सप्तक	Madhya-Saptaka	पकड़	Pakaḍ

Devanāgarī	Translit.	Devanāgarī	Translit.
पखावज	Pakhāvaj	षाडव	Ṣāḍava
पल्टा	Palṭā	षड्ज	Ṣaḍja
पंचगुन	Pañcagun	शैली	Śailī
पन्चम	Pañcama	सम	Sama
पन्चमसवारी	Pañcama Savārī	सम्पूर्ण	Sampūrṇa
पंडित	Paṇḍita	सम्वादी	Samvādī
परम्परा	Paraṃparā	सन्चारी	Sañcārī
परदा	Pardā	संधि प्रकाश	Sandhi Prakāśa
प्रबंध	Prabhanda	संगति	Saṅgati
प्रहर	Prahāra	संगीत	Saṅgīta
प्रकृति	Prakṛti	शान्त	Śānta
पूर्वांग	Purvānga	सपाट तान	Sapāṭ Tāna
राग	Rāga	सप्तक	Saptaka
रजाखानी	Rajākhānī	सारंगी	Sāraṅgī
रस	Rasa	सरस्वती-वीणा	Sarasvatī Vīṇā
रौद्र	Raudra	सरोद	Sarod
ऋषभ	Ṛṣabha	शास्त्र	Śāstra
रियाज़	Riyāz	शास्त्रीय-संगीत	Śāstrīya Saṅgīta
रुद्र-वीणा	Rudra-Vīṇā	शिष्य	Śiṣya
रूप	Rūpa	सितार	Sitār
रूपक	Rupaka	सितारखानी	Sitārkhānī

Devanāgarī	Translit.	Devanāgarī	Translit.
स्पर्श	Sparśa	तार सप्तक	Tāra Saptaka
शृङ्ग०ार	Śṛṅgāra	तार स्थान	Tāra Sthāna
श्रुति	Śruti	तरब	Tarab
स्थाई	Sthāī	तराना	Tarānā
स्थान	Sthāna	तीनताल	Tīntāla
शुद्ध	Śuddha	थाट	Thāṭ
सुरबहार	Surbahār	ठेका	Ṭhekā
स्वर	Svar	ठुमरी	Ṭhumarī
स्वरमंडल	Svarmaṇḍala	तिगुन	Tigun
स्वरूप	Svarūpa	तिहाई	Tihāī
स्वरसंगति	Svarsaṅgati	तिलवाड़ा	Tilvāḍā
स्वरविस्तार	Svarvistāra	तिरोभाव	Tirobhāva
तबला	Tablā	तीव्र	Tīvra
तबली	Tablī	तीव्रा ताल	Tīvrā Tāla
ताल	Tāla	त्रिताल	Tritāla
ताली	Tālī	तुम्बा	Tumbā
तान	Tāna	उठाव	Uṭhāv
तानपूरा	Tānpūrā	उत्तरांग (उत्तराङ्ग०)	Uttarāṅga
टप्पा	Ṭappā	उत्तराङ्ग०प्रधान	Uttarāṅga Pradhāna
तार	Tāra	वादी	Vādī

Devanāgarī	Translit.	Devanāgarī	Translit.
वक्र	Vakra	विलम्बित	Vilambita
वर्जित	Varjita	विन्यास	Vinyāsa
विभाग	Vibhāga	वीर	Vīra
विचित्र-वीणा	Vicitra-Vīṇā	विश्रान्ति	Viśranti
वीणा	Vīṇā	विस्तार	Vistāra
विकृत	Vikṛta	विवादी	Vivādī

-GLOSSARY-

Ābhoga	Fourth Part of a Dhrupad Composition.
Acala	Fixed,unmoveable: The Notes सा and प are unalterable.
Āḍā-Cautāla	Rythmic Cycle of Fourteen Beats arranged as follow: $X_2{}^2{}_2{}^0{}_2{}^3{}_2{}^0{}_2{}^4{}_2{}^0{}_2$
Adbhuta	Lit.wonder,marvellous. One of the Nine Rasa .
Āhata	Any Sound produced by stricking :which is physically heard.
Akāra	Singing 'Aa'.
Alaṁkāra	Lit. embellishment,ornementation .Usually means the geometrical development of fixed Notes-patterns.
Alaṅghana	Opposite of Laṅghana lit. meaning 'omitting': In Mus. context,it therefore indicates that a Note is to be shown.
Ālāpa	Exposition of a Rāga without Rythmic accompaniment. In Instrumental Mus. ,it is composed of three Parts (themselves subdivided): Ālāpa: i) Ālāpa ,ii) Joḍ , iii) Jhālā .
Alpatva	Weak Note,little played;which must not be stressed.
Amīrkhānī	Sitār Gata composed by Ustad Amir Khan (middle XIX Century to 1915).
Aṁśa	Most important Note of a Rāga .One of the ten Characteristics of Jātī Lakṣaṇa which came to be accepted later on as Rāga Lakṣaṇa . It is the equivalent of the modern Vādī.
Anabhyāsa	Opposite of Abhyāsa lit. meaning 'repeating'.In Mus. context,it therefore means that a Note is unstressed .
Anāgata	Lit. 'which has not yet come'. The stress is given before the Sama (First Beat of a Rythmic Cycle).
Anāhata	Sound not produced by stroking.Cosmic Sound spoken of by the Jogīs which has no place in Music.

Ānanda	Joyfull, Blissfull State.
Āndolana	Peculiar oscillation around a Note (different of the Western Vibrato inexistant in Hindustānī Rāga Sangīta).
Āndolita	Vibrated, oscillated.
Aṅga	Classification term meaning: Type, Variety, Fashion, Way.
Antarā	Second Part of a Vocal/Instrumental Composition which goes to the higher Octave and ends by returning to the Medium Octave Sthāī (:First Part of the Composition).
Anuvādī	Notes of a Rāga other than the Vādī (:most important Note) and the Samvādī (:Second in importance).
Apanyāsa	Were used in the past with Vinyāsa and Sanyāsa to indicate that the Compositions were to end on some particular Notes. Nowadays, that rigid practice has become obsolete and the only Rāga-s Laksana-s which are used are the Vādī, Samvādī, Anuvādī, Vivādī and Varjita Svar-s.
Āroha	Ascent, Ascending Notes of a Rāga.
Ārohī	Ascending phrase.
Aṣṭaka	Eight Notes of a Scale (सा to सां).
Aśuddha	Impure; when a Rāga is uncorrectly performed; when other Rāga-s are mixed with it; when there is no purity of Form.
Atīta	Lit. 'passed' ; when the stress is given after the Sama (:First Beat of the Rythmic Cycle).
Avaroha	Descent; descending Notes of a Rāga.
Avarohī	Descending phrases.
Āvartana	One full Cycle of Tāla.
Āvirbhāva	Lit. 'to emerge again'. After taking Combinations which are not specific of a Rāga (Tirobhāva), you restablish the Rāga by performing characteristic phrases.

Bahutva	Importance of a Note .It can be manifested in two ways : i) by Alaṅghana or ii) by Abhyāsa.
Bandiśa	Composition.
Baḍā-Khayāl	Vilambita (:Slow) Composition in Khayāl Style.
Bāj	Main String of the Sitār tuned to म (:F).
Bhāva	Aesthetic expression of a sentiment.
Bhayanaka	Dreadfull,fearfull.One of the nine Rasa-s.
Bībhasta	Repulsive,disgusting.One of the Nine Rasa-s.
Bīn	Northern Indian Vīnā also named Rudra-Vīnā. Its most proper name is Sarasvatī-Vīnā .String Instrument used for playing Dhrupad style of Music.
Bol	Rythmic phrase played on Instruments. On Sitar,it uses दा (Dā) रा (Rā), दिर (Dir), -र (Ar) and दर (Dra).They are arranged in Rythmic Meters and are the equivalent of the Chanda-s or Poetic Meters.
Bol-Tāna	Tāna (fast Ascents and Descents of Notes) i) sung with the words of the Composition or ii) played with a peculiar Rythmic Meter.
Cala	Moveable. The Notes रे (D),ग (E),म (F),धा (A), and नी (B) can be alterated (or moved) in the difference of सा (C) and प (G) which are fixed (:Acala) and unalterable.
Calana	The movements of a Rāga.The way it moves.
Cañcala	Opposite of 'serious'. A Rāga of a lighter vein, faster moving and usually Uttarāṅga-Pradhāna (:performed mainly in the second Tetrachord and Higher Octave.
Capalatā	Synonymous of Cancala: Lighter Nature,faster moving.
Caugun	Four times faster than the original Tempo.(four in one).
Cautāla	Rythmic Cycle of twelve Beats arranged as follow: $X_2 0_2 2_2 0_2 3_2 4_2$
Chagun	Six times faster than the original Tempo.(six in one)

Chanda	Poetic Meter. (equivalent of the Instrumental Bol).
Chotā-Khayāl	Druta (Fast) Composition in Khayāl Style.
Çikārī	The two side-strings of the Sitār used for the Drone and for the right-hand Rythmic patterns in the Jhālā. They are tuned to सा and सां .Cikārī-s are also found in the Sarod, Surbahār and diverse types of Vīnā-s .
Cīz	Lit. 'thing'. In Mus., a Composition.
Dā	:दा - On Sitār, an upward going right-hand stroke. On Sarod it is a downward stroke.
Dādarā	Rythmic Cycle of six Beats used for Semi-Classical Music and Light Music arranged as follows: $^{X}{}_{3}{}^{0}{}_{3}$.
Ḍeḍhgun	One and Half times faster than the original Tempo. (one and half in one).
Dhaivata	:धा - The sixth Note of the Scale: Dhā (:A).
Dhamār	Rythmic Cycle of fourteen Beats arranged as follow: $^{X}{}_{5}{}^{2}{}_{2}{}^{0}{}_{3}{}^{3}{}_{4}$.
Dhrupad	Or Dhruvapada, is the most serious Classical Style of singing/playing.
Dhun	Semi-Classical or Light-Music Composition performed in Kaharavā or Dādarā Tāla.
Dir	:दिर - Is a combined दा (Dā) and रा (Rā) Sitār stroke played at the double of the speed of the original दा (Dā) Time-Unit.
Druta	Fast. Is said about the speed of the Tempo or of a Composition.
Dugun	Twice as fast as the original Tempo .(two in one).
Ekatāla	Rythmic Cycle of Twelve Beats arranged as follow : $^{X}{}_{2}{}^{0}{}_{2}{}^{2}{}_{2}{}^{0}{}_{2}{}^{3}{}_{2}{}^{4}{}_{2}$.
Gamaka	Ornementation. Technic of singing/playing with a peculiar shake.

Gamaka Tāna	A faster Asent/Descent of Notes taken with a peculiar Shake.
Gambhīra	Serious. Is said about the Nature, Spirit of a Rāga.
Gāndhāra	:ग (Gā) (E). The Third Note of the Scale.
Gata	Instrumental Composition in which the Bol (Rythmic Meter) is given importance.
Gāyakī Aṅga	Vocal Style. In Instrumental Music, when the Style of playing the Instrument is directly imitated from Vocal Music.
Gharānā	Traditional Schools of Singing/Playing. Peculiar Styles which were (or are) created by Great Music Masters and which are perpetuated by their family Descendants and Disciples. Lit. 'which comes from the home, the family.'.
Ghazal	Semi-Classical Style of Singing Urdu Poetry.
Ghasīṭa	A slide between two Notes on a Board Instruments: सा → म , सा → सां (C → F , C → Ċ).
Graha	Starting Note of a Rāga; Note on which Combinations start. One of the Ten Rāga Lakṣaṇa-s.
Guru	Spiritual Master, Guide. In Music, an enlightened Teacher and Guide.
Hasya	Mirth, Humour. One of the Nine Rasa-s.
Hindū	A follower of Hindū Religion.
Hindustānī	North Indian.
Jabā	Also called Javā. The Coconut Plectrum used for playing Sarod.
Jamjamā	Repeated Kṛntan-s
Jāti	'Caste, Class'. Term used for the Classification of the Rāga-s according to their Number of Notes in Ascent and Descent: Sampūrna; 7 Notes, Ṡādava: 6 and Oḍava: 5. The Rāga Jāti-s may be: 5-5, 5-6, 5-7, 6-6, 6-7, 7-7; Although 6-5, 7-5 & 7-6 are theorically possible, they are not used in actual practice.
Jhālā	Fast Movements played on Sitār (& others) in which the Right-Hand work becomes predominant as increasingly fast Rythmic Patterns are developped with the use of the Cikārī Strings.

Jhapatāla	Rythmic Cycle of Ten Beats arranged as follows: X 2 0 3 2 3 2 3
Jhūmarā	Rythmic Cycle of fourteen Beats arranged as follows: $X_3{}^2{}_4{}^0{}_3{}^3{}_4$
Joḍ	Second Part of the Ālāpa (Exposition of the Rāga) in which a Rythmic element has been introduced.
Joḍī	The Second String (copper) of the Sitār tuned to सा (C) which serves to keep the Tonic. (Lit. it means 'a pair': in the past, two such Strings were placed side by side but that practice has been discontinued.).
Kaharavā	Rythmic Cycle of eight Beats used for Light-Music and whose divisions are: $X_4{}^0{}_4$.
Kāla	Time.
Kalākāra	Artist.
Kalpanā	Imagination.
Kampita	Vibrated.
Kana	Grace-Note: Approaching a Note from another Note without ever establishing it. (ex. $^{\text{नी}}$सा (^{B}C): which means that सा is taken with a Grace of नी).
Karnāṭaka	South Indian Province.
Karuṇa	Pathos. One of the Nine Rasa-s.
Kavvālī	Muslim devotional Song.
Khālī	In a Rythmic Cycle, it is the 'empty Beat' and is usually indicated, when written, by the symbol '0'. It is, with Sama and Tālī, a major component of the Tāla structure.
Kharaj	Is the Mandra Saptaka सा (Lower Octave C). It is also called Ṣaḍj ; Kharaj is also the name of the lowest String (tuned to सा̣) on the Sitār.
Khaṭakā	Ornementation ; A Kana (Grace-Note) taken with force.

Khayāl	Also called Khyāl. Lit. meaning 'stray thought, a lyric'. Most popular Classical Style of Singing/Playing which may have been first introduced in the XVIII Cent. by Niyamat Khan (Court Musician of Mohammed Shah : A.D. 1719-1848). Compositions are shorter than in Dhrupad and elaboration is more free.
Komala	Flat Note. It can be: रे (D), ग (E), धा (A) and नी (B). The other Notes can never be made Flat: सा-प (C-G) are unalterable (Acala) and म (F) can either be Natural (Śuddha) or Sharp (Tīvra).
Kṛntan	Ornementation. One stroke for two or more Notes. When repeated several times it is called Jamjamā.
Laharā	A simple Melody set to a given Tāla, on which the Sama is clearly shown. Used during a Percussion Solo or a Dance Performance.
Lakṣaṇa	Characteristic.
Lakṣaṇa Gīta	Song whose words explain the characteristics of the Rāga.
Laya	Tempo. Of three Speeds: Vilambita (Slow), Madhya (Medium) and Druta (Fast).
Layakārī	Performing a Phrase in different speeds under the same basic Laya. It can be simple: Dugun, Tigun, Caugun etc.... or more complex. For instance, to fit five Notes equally spaced in four intervals.. It can be any fractional Number: $\frac{4}{3}$ means that each Beat is divided into three and that we make groups of four: सा--रे--ग--म-- .
Madhya	Middle, Medium.
Madhya Saptaka	Middle Octave (more exactly from सा (C) to नी (B).
Madhya Sthāna	Medium range, place, register. Which moves in the Middle Octave.
Madhyama	: म (F). The Fourth Note of the Scale. It can be either Shuddha (Natural) or Tīvra (Sharp).
Manakā	Bead usually made of bone through which passes the String and which can be adjusted for a fine and accurate Tuning.
Mandra	Lower.
Mandra Saptaka	Lower Octave.

Mandra Sthāna	Lower range, place, register, Which moves in the Lower Octave.
Masītkhānī	Sitār Gata-s Composed by Masīt Khan .They are played in a Vilambita Laya.
Mātrā	Beat. A unit of Time in any Laya of any Tāla.
Melakarttā	Clas. System of the Rāga-s in 72 Mela-s by Pt. Venkatamakhi. It is still in vigour in Karnātaka Saṅgīta although the Clas. of the Rāga-s in Ten Thāt-s of Pt. V. N. Bhatkhande has been adopted in the Hindustānī Rāga Saṅgīta.
Mīṇḍ	A Glide between 2 or more Notes. On Sitār, it is done by pulling the String. (up to 5 Notes can be pulled from one Pardā). This is not found in any other Instruments of the World.
Mizarāb	Steel Plectrum of a peculiar shape worn on the Index finger of the right-hand which plucks the Strings of the Sitār (Surbahār, diverse Vīnā-s).
Mukhaḍā	The First Part of a Composition up to Sama.
Mukhya Svarūpa	General outline of the Form, Structure, Movements of a Rāga.
Murchanā	Transposition of Scales. (It can also mean: from सा to सा̇ (C to Ċ), नी̣ to नी (Ḅ to B) etc. .... .
Murkī	Ornementation around a main Note. It can be written as: (प): पमधपमप ((G): GFAGFG).
Nāda	Sound. It can be: i) Āhata (:produced by stricking) or ii) Anāhata (:unstruck Sound Cosmic Sound).
Niṣāda	: नी (Nī) (B). The Seventh Note of the Scale.
Nyāsa	When stoppage is done on a Note to stress it and to establish it.
Oḍava	Five Notes. Clas. term to designate the Jātī of a Rāga. The Oḍava character may be in Āroha or in Āroha-Avaroha both. Which has a Pentatonic Structure.
Pada	The Poetic Text of a Dhrupad .
Pakaḍ	Identifying Phrases of a Rāga.
Pakhāvaj	Percussion Instrument (Membranophone) of a cylindrical shape with membranes at both ends. It is used in Dhrupad Style of Music.

Palṭā	Combinations of Notes similar to Alaṁkāra-s.
Pañcagun	Five Times the Speed of the original Tempo.(5 in I).
Pañcama	:प (G).The Fifth Note of the Scale.
Pañcama Savārī	Rythmic Cycle of Fifteen Beats arranged as follow: $X_3\,^2_4\,^0_4\,^3_4$
Paṇḍita	In Music context, a Scholar .
Paraṃparā	Line, Transmission of Knowledge.
Pardā	The Frets of the Sitār.
Prabandha	Style of Music which was prevalent in India .It became obsolete when Dhrupad came in vogue.
Prahara	Twenty-four Hours are divided into eight Prahāra-s of three hours duration each.Each Rāga is to be performed during a peculiar Prahāra of the Day or Night.
Prakṛti	Nature. Spoken of a Rāga whose Nature, Spirit may be serious or lighter.
Purvāṅga	The Lower Tetrachord:सारेगम (CDEF).
Rāga	Lit.'Which colors the Mind'.Musical Entity having a definite and complex structure.Its characteristics are:i) Ascending Notes, ii) Descending Notes, iii) Vādī, iv) Samvādī, v) Anuvādī-s, vi) Vivādī, vii) Varjita, viii) Pakaḍ ,ix)Nyāsa-s ,x) Performing Time, xi) Calana etc....
Rajākhānī	Sitār Gata-s composed by Gulam Razza.They are played in a faster Tempo (Madhya or Druta Laya).
Rasa	Lit.'Juice, Essence'.In Music, it is the Aesthetic experience of a sentiment.There are eight plus one Rasa-s which have been discussed at lenght by the Philosophers and Musicologists:i) Śṛṅgāra (Amourous, Erotic), ii) Vīra (Heroic), iii) Karuna (Pathos), iv) Adbhuta (Wonder), v) Hasya (Mirth, Humour), vi) Bhayanaka (Dreadfull), vii) Bībhasta (Disgust), viii) Raudra (anger) and ix) Śānta (Peace).However, they became meaningless when Music separated from Drama.
Raudra	Anger.One of the Nine Rasa-s.

Ṛṣabha	: रे (R) (D). The Second Note of the Scale.
Riyāz	Urdu word meaning 'practice'.
Rudra Vīṇā	String Instrument. (see Bīn, p. (iii)).
Rūpa	Form
Rupaka	Rythmic Cycle of Seven Beats arranged as follows: $0_3 2_2 3_2$.
Ṣāḍava	Six Notes . Clas. term to designate the Jātī of a Rāga . The Ṣāḍava character may be in Āroha or in Āroha-Avaroha both. Which has an Hexatonic structure.
Ṣaḍja	: सा (SĀ) (C). The First Note of the Scale. The Tonic.
Śailī	Style, Way. Peculiar and original manner of rendering a Rāga.
Sama	First Beat of a Rythmic Cycle. It is the most important Mātrā because: i) first of the Cycle, ii) most accentuated, iii) closing point of the Cycle so, the most important: it gives a feeling of Completeness and has a positive value (written), iv) it indicates Composure after Agitation.
Sampūrṇa	Seven Notes. Clas. term to designate the Jātī of a Rāga. The Sampūrṇa character may be in Āroha or in Āroha-Avaroha both. Which has an Heptatonic structure.
Samvādī	After the Vādī, the second most important Note in a Rāga. It is the Quint or the Quart in relation to the Vādī.
Sañcarī	The Third Part of a Dhrupad Composition.
Sāndhi Prakāśa	Rāga-s performed at sun-rise or sun-set.
Saṅgati	Is said of two Notes played simultaneously or one after the other: ex. रे-ग Saṅgati means that the Notes D and G must be taken as a Combination, as a Phrase.
Sangīta	Term embracing Vocal Music, Instrumental Music and Dance.
Śanta	Peace. The Ninth Rasa.
Sapāṭ Tāna	Straight Ascending and Descending Tāna (taken without turns).

Saptaka	Seven Notes of the Scale:i.e. from सा to नी (C to B). That notionis more used than the Aṣṭaka (Octave).
Sāraṅgī	Bowed Instrument which can fully imitate the voice intricacies.Traditionaly used as a support to a Vocal recital.
Sarasvati Vīṇā	String Instrument . (See Bīn ,p.iii-).
Sarod	String Instrument devoid of Frets.The Notes are produced by sliding the finger tips along the metallic board and the right hand uses a coconut plectrum to strike the Strings.It is,at present,with the Sitār, the most popular Instrument and allows a very elaborated technic.
Śāstra	Classical,Traditional.The Classics,the Traditional Texts.
Śāstrīya Saṅgīta	Classical Music or,better,the Traditional Music of India.
Śiṣya	Student.(Guru Śiṣya Paramparā:the continuity or lineage of the Knowledge transmitted through the Master-student relashionship-system.).
Sitār	String Instrument with Frets.It is played with a steel Plectrum worn on the Index fihger of the Right-Hand and allows a very elaborated technic of i)Mīṇḍ-s (Pullings),ii)of fast passages and iii)of Rythmic Patterns.It is,at present,the most popular Instrument of the Country.
Sitārkhānī	A Madhya Laya Composition played on Sitār or Sarod. in Tīntāla or accompanied in 'Punjabi Ṭhekā' by the Tablā.
Sparśa	A Grace-Note.When a Note is so lightly taken that it never becomes an established Note.
Śṛṅgāra	Amorous,Erotic.One of the Nine Rasa-s.
Śruti	The division of the Scale into 22 Intervals : सा4रे3ग2म4प4धा3नी2सां .Theycare of 3 Types:i) $\frac{8I}{80}$ = 5 Savarts,ii) $\frac{25}{24}$ = I8 Savarts and iii) $\frac{256}{243}$ = 23 Savarts .
Sthāī	First Part of a Composition which usually moves in the Madhya Sthāna.
Sthāna	Place,range,register.There are three Sthāna-s :i) Mandra, ii) Madhya and iii) Tāra.

Śuddha	Pure, Natural, Unalterated.
Surbahār	Big Sitār having a flater Gourd and thicker Strings. Used mainly to play the Ālapa.
Svar	Note. There are seven Śuddha Svar-s (Natural Notes) and five Vikṛta Svar-s (Alterated Notes) which brings the total of Svar-s to twelve like in Western System of Music.
Svarmaṇḍala	Is a trapezoid box-polychord made of wood and which has about 40 Strings tuned to the Notes of the Rāga. It is the fashion to strum it along with one's singing.
Svarūpa	The ways of the Notes, the movements of the Notes the possible combinations in a given Rāga.
Svarsaṅgati	Note Combinations, the possible phrases.
Svarvistāra	Note Combinations,
Tablā	Most popular Percussion Instrument made of two Drums placed side by side on which the most elaborated Rythmic Patterns can be rendered.
Tablī	Cover-plank of the Tumbā (Gourd) of the Sitār.
Tāla	Rythmic Cycle. It is composed of a certain number of Mātrā-s which are grouped in several Vibhāga-s (divisions which indicate the Sama, Khālī(-s) and Tālī(-s) Each Tāla uses a peculiar Thekā (mnemonics representing the basic structure) and can be performed in different Laya-s.
Tālī	First Beat of the Divisions (Vibhāga-s) others than the Sama and the Khālī which are counted. Lit. means 'clapping of the hands' (Sama is also clapped while Khālī is shown by raising the hand). When written, Tālī is indicated by Numbers . Ex. in Tīntāla : $X_4\,{}^2{}_4\,{}^0{}_4\,{}^3{}_4$, two and three are the Tālī-s.
Tāna	Fast sequences of Notes which can be done in a variety of ways: Āroha, Avaroha, Āroha-Avaroha, Sapāṭ, Gamaka, Alaṁkāra, Vakra , with Bol-s, with Mīṇḍ-s , with Ghasīṭa etc... .

Tānpūrā	Plucked String Instrument exclusively used for playing the Drone.It may have 4,5 or 6 Strings.
Ṭappā	Lighter Style of Music Singing which originated from Punjab and which is said to have been created by Shore Mihan (whose real Name was Gulab Nabi). These Love-songs are difficult to render well because of their very fast ornements and Tāna-s.
Tāra	i) String. ii) Higher (Octave,register etc...).
Tāra Saptaka	Higher Octave (more exactly from सं to नीं).
Tāra Sthāna	Higher register,place,range.Which moves in the higher Octave or region.
Tarab	Symphathetic Strings placed beneath the Main Strings and which vibrate when their Frequencies are reached. They are found on the Sitār,Sarod,Surbahār and Viṇā-s.
Tarānā	Fast Composition in which meaningless syllables are sung.
Tīntāla	Rythmic Cycle of Sixteen Beats arranged as follows: $X_4{}^2{}_4{}^0{}_4{}^3 4$ .Most commonly used Tāla.
Ṭhāṭ	Scale. Pt.V.N.Bhatkhande accepted Ten Basic Scales to which all the Rāga-s are rattached.They are: i)Bilaval (सारेगमपधनीसां),2)Kalyan (सारेगमंपधनीसां),iii) Khamaj (सारेगमपधनीसां),iv) Kafi (सारेगमपधनीसां),v) Asavari (सारेगमपधनीसां),vi)Bhairavi (सारेगमपधनीसां), vii)Bhairav (सारेगमपधनीसां),viii)Marwa(सारेगमंपधनीसां), ix)Purvi (सारेगमंपधनीसां) and x)Todi (सारेगमंपधनीसां).
Ṭhekā	i)mnemonics representing the structure of a Tāla, ii)just playing the basic calana of a Tala without variations.
Ṭhumarī	Lighter Style of Singing.May be lovesongs or devotional songs.They are sung only in a few Rāga-s of a lighter Nature.
Tigun	Three times the speed of the original Tempo.(3 in I).
Tihāī	Triple repetition of a Rythmic or Melodic phrase which must end either on Sama or just before the Mukhaḍā.

Tilvāḍā	Rythmic Cycle of Sixteen Mātrā-s arranged as follows: $X_4 {}^2{}_4 {}^0{}_4 {}^3{}_4$.
Tirobhāva	While taking phrases which are not specific, the Rāga momentarly disappears.
Tīvra	Sharp Note . When Madhyama (म) is Tīvra, it is written as : म॑ .
Tīvrā Tāla	Rythmic Cycle of Seven Beats arranged as follows: $X_3 {}^2{}_2 {}^3{}_2$.
Tritāla	Also called Tīntāla (see p. xiii).
Tumbā	The Gourd, main sound-board of the Sitār. It is made from a specially treated Pumpkin.
Uṭhāv	Beginning, starting. Said about the first Movements of the Calana of a Rāga.
Uttarāṅga	The upper Tetrachord: पधनीसां (GABĊ) .
Uttarāṅga Pradhāna	(A Rāga) moving mainly in the Tāra Sthāna (higher region) .
Vādī	The most important Note of a Rāga.
Vakra	Not straight, with turns, zig-zags. When, in a Rāga, it is necessary to advance by turns. Ex. Gauḍ - Sāraṅga : सागरेमगपम॑धपमगरेमग।सांरेंनीसांपधम॑पमगरेमग॥ .
Varjita	Prohibited Note, totally foreign to the Rāga.
Vibhāga	Divisions of the Tāla in group of Mātrā-s .
Vicitra Vīṇā	String Instrument which has no Frets. The Notes are produced by sliding an egg shaped piece of glass with the left hand while the right hand plucks the Strings with one or two Mizarāb(-s).
Vīṇā	Traditional String Instruments which had many Names and shapes in the past. Of all these now obsolete Forms, remain the Sarasvati Vīṇā, the Vicitra Vīṇā and the Southern Vīṇā.
Vikṛta	Alterated Note . Either Komala (Flat) or Tīvra (Sharp) Notes. They are five in total.
Vilambita	Slow.

Vinyāsa	Was used in the past with Sanyāsa and Apanyās to indicate that the Compositions were to end on some particular Notes. Nowadays, that rigid practice has become obsolete and the only Rāga-s Lakṣana-s which are used are: Vādī, Samvādī, Anuvādī, Vivādī and Varjita Svara-s.
Vīra	Heroic. One of the Nine Rasa-s.
Viśranti	On which, rest is done. Very close to the Nyāsa concept,
Vistāra	Combination.
Vivādī	A foreign Note of a Rāga but which has to be taken at times .If totally avoided, the Identity of thebRāga would be lost. Ex: Use of ग (G) in Bagueshree.

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1- The Index only refers to the 'Text' and to the 'List of Illustrations'.

2- The Names of the parents,relatives,descendants,Gurus,Disciples etc. of the Artists mentionned in the 'Legends' of the Illustrations have been purposely left aside for the sake of clarity: Muslim Names such as Abdul,Ahmad,Ali,Mohamad etc. are so common that they are often quite equivocal and would require,to become intelligible, a number of clarifications regarding their parental ties,descendants etc. which would unnecessarily burden the Index which must remain as short and concise as possible.

3- Only the Names of persons (taken from the 'Text' & 'List of Illustrations') have been underlined (e.g. Vilayat Khan).

4- Contrarily to the Method used in the Bibliography which gives the Surname of persons first (e.g. Bhatkhande,V.N.),the Names of persons have been kept in their ordinary order i.e. First Name first (e.g. Ravi Shankar) and have also been regrouped under the headings 'Pandit' and 'Ustad'. Abbreviated Names have also been included.(e.g. Pt.V.N.B. , M.Kri.).

5- Apart from a few exceptions where a Transliterated Form has been used (e.g. Shāhānā,Shahānā),the original 'English based' spelling of the 'Text' has been retained throughout the Index.

6- The Arabic Numerals indicate the Page Number when referring to words of the 'Text' and to the'Illustrations & Legends' Number when preceded by the abbreviation 'illus.'. (e.g. Baiju, 175,illus. 130)

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